Life is not a malfunction.

SHORT CIRCUIT

CAST OF CHARACTERS

Stephanie Speck ..... ALLY SHEEDY
Newton Crosby ..... STEVE GUTTENBERG
Ben Jabituya ..... FISHER STEVENS
Howard Marner ..... AUSTIN PENDLETON
Skroeder ..... G.W. BAILEY
Frank ..... BRIAN McNAMARA
Voice of Number 5 ..... TIM BLANEY
Duke ..... MARVIN McINTYRE
Otis ..... JOHN GARBER
Mrs. Cepeda ..... PENNY STANTON
General Washburne ..... VERNON WEDDLE
Senator Mills ..... BARBARA TARBUCK
Marner's Aide ..... TOM LAWRENCE

Norman ..... FRED SLYTER
Zack ..... BILLY RAY SHARKEY
Reporter #1 ..... ROBERT KRANTZ
Reporter #2 ..... JAN SPECK
Barmaid ..... MARGUERITE HAPPY
Farmer ..... HOWARD KRICK
Farmer's Wife ..... MARJORIE HUEHES
Gate Guard ..... HERB SMITH
Party Guests ..... JACK THOMPSON
WILLIAM STRIGLOS
MARY RECKLEY
LISA McLEAN
ELEANOR C. HEUTSCHY

STUNTS

Stunt Coordinator ..... WALTER SCOTT

MARGUERTIE HAPPY	DANNY COSTA
ROBERT HARRIS	JOHN-CLAY SCOTT
CHRISTINE BAUR	TONY JEFFERSON
BRAD BOVEE	SASHA JENSON
CLIFF HAPPY	BEN D. SCOTT
ED HICE	R.L. TOLBERT
LOREN JANES	TED WHITE
ROBERT JAUREGUI	

Stunt Pilot ..... JAMES W. GAVIN
Helicopter Pilot ..... KARL WICKMAN

TECHNICAL CREDITS

Directed by ..... JOHN BADHAM
Produced by ..... DAVID FOSTER
and LAWRENCE TURMAN
Written by ... S.S. WILSON & BRENT MADDOCK
Director of Photography ..... NICK McLEAN
Art Director ..... DIANNE WAGER
Film Edited by ..... FRANK MORRISS
Executive Producers ..... MARK DAMON
and JOHN HYDE
Co-Producer ..... DENNIS JONES
Supervising Producer ..... GREGG CHAMPION
Associate Producers ..... GARY FOSTER
and DANA SATLER
Music by ..... DAVID SHIRE
Casting by . MIKE FENTON and JANE FEINBERG,
and JUDY TAYLOR, C.S.A.
Unit Production Manager ..... STEVE H. PERRY
1st Assistant Director ..... JERRY ZIESMER
2nd Assistant Director ..... BRYAN DENEGAL
Visual Consultant ..... PHILIP HARRISON
Robots Designed by ..... SYD MEAD
Robots Engineered and Realized by .....
ERIC ALLARD
Assistant Art Director ... DONALD B. WOODRUFF
Set Decorator ..... GARRETT LEWIS
Camera Operators ..... MICHAEL O'SHEA
STEVE BRIDGE
1st Assistant Cameramen ..... MICHAEL CHAVEZ
BILL ROE
2nd Assistant Cameramen .... GEORGE LLERENA
JOSEPH STATON
Still Photographer ..... BRUCE McBROOM
Sound Mixer ..... WILLIE D. BURTON, C.A.S.
Boom Operator ..... MARVIN E. LEWIS
Utility Sound ..... ROBERT HARRIS
Film Editors ..... JEFF JONES
DALLAS PUETT
Assistant Film Editor ..... KEVIN STITT
Apprentice Editor ..... ANDY GREENBERG
Script Supervisor ..... H. BUD OTTO
Supervising Sound Editors .. WILLIAM L. MANGER
MILTON C. BURROW
Sound Editors ..... RICHARD BURROW
SCOTT BURROW
D. MICHAEL HORTON
RICHARD OSWALD
Assistant Sound Editor ..... KELLY L. MANGER
Music Editor ..... STAN WITT
Construction Coordinator .....
MICHAEL A. MUSCARELLA
Construction Foreman ..... JOSEPH FAMA
Property Master ..... GREGG H. BILSON
Assistant Property Masters .... STAN COCKERELL
MICHAEL DUNN
Standby Painter ..... JERRY GADETTE
Greensman ..... PHIL HURST
Women's Costumer ..... MARY VOGT
Men's Costumer ..... BARRY FRANCIS DELANEY
Make-up ..... TOM LUCAS
Hairstylist ..... DAMION GRILL
Video Assist Operator RICHMOND G. COGSWELL
Location Manager ..... MARK INDIG
Gaffer ..... COLIN J. CAMPBELL
Best Boy ..... MICHAEL VAN WOERT
Special Electrical Effects ..... BOB JASON
LARRY "BIG MO" KEYS
WALTER NICHOLS
Key Grip ..... WILLIAM C. YOUNG
2nd Grip ..... THOMAS MAY, JR.
Dolly Grip ..... DONALD L. HARTLEY
Grips ..... JOHNNY LONDON, JR.
BILL RUSTIC

Leadman ..... MARK WOODS
Swing Gang ..... LEE ORLIKOFF
Illustrators ..... JACK JOHNSON
MARTY KLINE
DICK LASELY
TOM SOUTHWELL
Re-Recording Mixers ..... WAYNE ARTMAN
TOM E. DAHL
TOM BECKERT
Robot Voices Synthesized by ... FRANK SERAFINE
Video Playback ..... JOHN DESJARDIN
DAVID KATZ
Animal Handlers ..... BILL GRISCO
DENNIS GRISCO
First Aid ..... DOROTHY VITALE
Unit Publicist ..... VIC HEUTSCHY
Transportation Coordinator ..... CLIFF HILL
Production Coordinator . MARY CAY HOLLANDER
Production Secretary ..... DORIS LAYNE
Production Accountant ..... JAN GARNER
Assistant to Mr. Badham ..... JERI SIMON
Assistant to Mr. Jones ..... ANDREA ALVAREZ
Production Assistants ..... ARNE OLSEN
MATT PLONYS
DAVID TWEET
Title Design ..... WAYNE FITZGERALD
Caterers .... FOR STARS CATERING COMPANY

2nd UNIT

2nd Unit Director ..... GREGG CHAMPION
1st Assistant Director ..... TOM DAVIES
2nd Assistant Director .... VICKI JACKSON LEMAY
Director of Photography ..... JOHN CONNOR
Camera Operator ..... DICK COLEAN
1st Assistant Cameraman ..... KEN NISHINO
2nd Assistant Cameraman ..... BOB SAMUELS

Special Effects Coordinator ..... CHUCK GASPAR
Special Effects Foreman ..... JEFF JARVIS
Visual Effects Consultant ..... MICHAEL L. FINK
Robotic Performance by ..... TONY URBANO
With ..... TIM BLANEY
CARL JOHNSON
RICO TOPAZIO
Robotics Special Effects Supervisor .. ERIC ALLARD
Robot Shop Foreman ..... MARK NOEL
1st Unit Leadmen ..... PHIL BARTKO
RICHARD HILL
2nd Unit Leadman ..... TERRY KING
Electronics Foreman .... RICHARD CHRONISTER
Painter ..... RON GRESS
Model Foreman ..... TOM PAHK
Design Interpretation ..... CHRIS ROSS
Mold Maker Foreman ..... DAVID SCHWARTZ
Mechanical Designer ..... MICHAEL SORENSEN
Cost Controller ..... TONY ALLARD
Special Visual Effects by .. DREAM QUEST IMAGES

HOYT YEATMAN	KEITH SHARTLE
CHRIS CASADY	NINA SALERNO
ROCCO GIOFFRE	MICHAEL FERRITER
ROBERT HALL	DENNIS DORNEY

Video and Graphic Displays by ..... VIDEO IMAGE
RHONDA C. GUNNER
RICHARD E. HOLLANDER
GREGORY L. McMURRY
JOHN C. WASH

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PSO PRESENTATION

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A Tri-Star Release

TRI STAR PICTURES

Scenes from "Saturday Night Fever"
Courtesy of Paramount Pictures Corp.
Starring John Travolta and Karen Lynn Gorney

Scenes from "Woman Haters" provided courtesy of Columbia Pictures, Inc. ©1934 renewed 1962 Columbia Pictures Industries, Inc. All Rights Reserved.
The Three Stooges™ ©1985 Norman Maurer Productions, Inc.

Music Score Mixer ..... DAN WALLIN
Synthesizer Production by ..... CRAIG HUXLEY
"Who's Johnny" ("Short Circuit" Theme)
Written by Peter and Ina Wolf
Performed by El DeBarge
Courtesy of Motown Records

"Come and Follow Me"
(Number 5's Theme from "Short Circuit")
Written by David Shire, Will Jennings and Max Carl
Performed by Max Carl and Marcy Levy
Courtesy of MCA Records, Inc.

Filmed in Panavision®

Color by Technicolor

Digitally Re-recorded at The Burbank Studioes

Prints by Metrocolor®

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No. 28101 ®
Motion Picture Association of America

IATSE

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The Producers wish to thank the following for their help in the making of this film:
The Oregon State Film Commission and Department of Transportation
The People and Officials of Astoria, Portland, and Cascade Locks.
The Army Corp of Engineers, Bonneville Dam
Alaska Airlines
Apple Computers
Barco Industries
Krown, Inc.
Compaq Computers
Mitsubishi Pro-Audio Group
Paraclipse, Inc.
Rhino Robots
Sarcos, Inc.
Sony Broadcast Corp.
Veluzat Motion Picture Equipment
Vista Group - GMC Trucks

In the event that any of my children become sincerely and actively interested in carrying out the purposes of CRAZY HORSE, it is my desire that on the first day of each month, and every month, or as near to that day as possible each month, that they take time from their busy labors to re-read the following.

To My Children:

Life at its very best is a fleeting thing. We can be likened to a wisp of a cloud that comes up out of the horizon, from where we know not, and as it draws near, it becomes full of embodiment, so much so that it can be evil enough to cloud the sun and make darkness, or by the same token, it can be beautiful and give shade. This it can do as it reaches the fulfillment of its strength, or as it passes the zenith of its glory, but whichever, it will eventually float on until it disappears over the horizon from which it came.

This is a very simple anology that I am making, sitting here in the library at CRAZY HORSE, on Tuesday, the 19th of February, 1952, and your mother is writing it down.

The Anology is not without a great deal of truth. You can, with your own lives, either darken the sun, and make things unhappy after you, or your can create a lovely haven of shade for your family, your friends, and for those who will follow you.

For 39 years of my life I sought for something wherein I wished to dedicate my life. As you read this, you know, of course, that I am no longer with you in body, nor do I desire to place a burden upon you without it being done with your consent, but once you take up the burden, do not lay it down. Even though at times your friends will tell you that you are wrong; for you will not be wrong. No one is ever wrong who desires to do that which is not required of them to do, and that which is of a noble purpose. The purpose of CRAZY HORSE <u>is</u> noble.

There are may people who do not see its nobility at present, and even in your time, and mayhap in your childrens' time, the vision of CRAZY HORSE might be clouded to some people, but if <u>you</u> so wish to dedicate your life as to carry out my dreams, and I can now say, your mother's dreams too, they will then also be your dreams some day.

You will find in the darkest hours, a feeling of great strength of great satisfaction, of great joy and happiness, in carrying out even the mundane tasks that go towards living for something far greater than yourselves.

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SHORT CIRCUIT

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SHORT CIRCUIT

SC-1
STEVE GUTTENBERG and ALLY SHEEDY star in SHORT CIRCUIT, a new comedy adventure about Number 5, a robot who, after being struck by lightning, believes he's alive.

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SHORT CIRCUIT

SC-1
STEVE GUTTENBERG and ALLY SHEEDY star in SHORT CIRCUIT, the story of Number Five, a robot who, after being struck by lightning, believes he's alive.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-2
ALLY SHEEDY plays Stephanie Speck, a young woman who discovers Number Five hiding in her catering truck.

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SHORT CIRCUIT

SC-4
Stephanie Speck (ALLY SHEEDY) and Dr. Newton Crosby (STEVE GUTTENBERG) try to convince Nova Robotics, the company that created Number Five, that he is truly alive.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-5
Ben Jabituya (FISHER STEVENS), Dr. Newton Crosby (STEVE GUTTENBERG) and Stephanie Speck (ALLY SHEEDY), who believe that Number Five is alive, try to coax the robot into trusting them.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-6
Dr. Newton Crosby (STEVE GUTTENBERG) and Stephanie Speck (ALLY SHEEDY) discover that Number Five, a robot Crosby created, is truly alive.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-7
ALLY SHEEDY stars as Stephanie Speck, a young woman who discovers Number Five hiding in her catering truck.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-8
STEVE GUTTENBERG plays Dr. Newton Crosby, the inventor of Number Five, whose scientific beliefs are put to the test when he discovers Number Five is alive.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-9
FISHER STEVENS is Ben Jabituya, an Indian scientist who assists Dr. Newton Crosby in creating Number Five.

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TRI STAR PICTURES

SHORT CIRCUIT

SC-10
JOHN BADHAM, director of SHORT CIRCUIT.

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"SHORT CIRCUIT"

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SHORT CIRCUIT

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SHORT CIRCUIT 2

SC2 -1.
Starving for more input, No. Five, a.k.a. Johnny Five, takes in his first sight of the Big City that lies before him in the new fantasy comedy from Tri-Star Pictures, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 2.
Ben Jahrvi (FISHER STEVENS), is back in SHORT CIRCUIT 2, the new fantasy comedy from Tri-Star Pictures. This time the former military robotics genius takes on a new line of work selling harmless toy robots on the city streets. He catches the eye of Sandy Banatoni (CYNTHIA GIBB), a department store buyer and Fred Ritter (MICHAEL MCKEAN), a street smart hustler, who are both looking to make a deal.

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SHORT CIRCUIT 2

SC2 -3.
No. Five, a.k.a. Johnny Five, helps his friend and creator Ben Jahrvi (FISHER STEVENS) on his toy robot assembly line, as Ben's street smart partner Fred Ritter (MICHAEL MCKEAN) looks on in Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 4.
Innocent and eager to impress his new friends, Johnny Five shows off a handful of stolen car stereos to a street gang who tell him they work for the city in "The Department of Car Stereo Repair" in the new fantasy comedy from Tri-Star Pictures, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 5.
After numerous "complaints" from city dwellers, a policeman inspects Johnny Five to see what's behind all the commotion, in Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 6.
Ben (FISHER STEVENS) and Sandy (CYNTHIA GIBB) end their search for Johnny Five at the police station where he's been arrested after numerous "complaints" in Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 7.
Kidnapped and freezing in a meat locker, Ben (FISHER STEVENS) and Fred (MICHAEL MCKEAN) consider the possibility of escape in Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 8.
FISHER STEVENS stars as Ben Jahrvi, the Indian inventor whose robot, No. Five, is alive and well and taking over the town in the new fantasy comedy from Tri-Star Pictures, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 9.
MICHAEL MCKEAN is street smart hustler, Fred Ritter, in the new fantasy comedy from Tri-Star Pictures, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 10.
CYNTHIA GIBB is Sandy Banatoni in the new fantasy comedy from Tri-Star Pictures, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 11.
JACK WESTON is Oscar, Johnny Five's new friend and confidant in the big city in Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 12.
Producer DAVID FOSTER with his newest discovery Johnny Five, star of Tri-Star Pictures' new fantasy comedy, SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

SC2 - 13.
Director KENNETH JOHNSON on the set of Tri-Star Pictures' new fantasy comedy SHORT CIRCUIT 2.

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SHORT CIRCUIT 2

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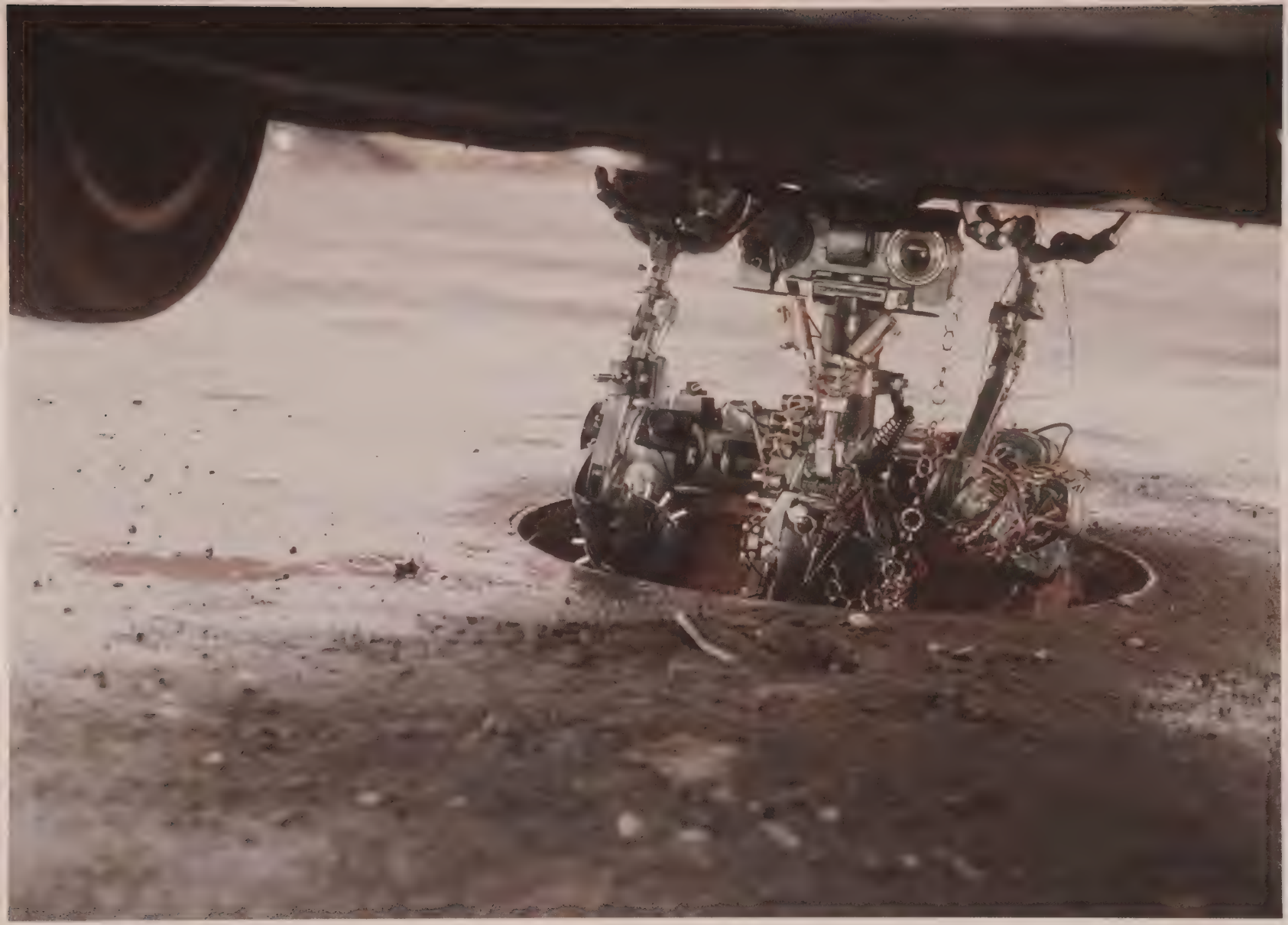

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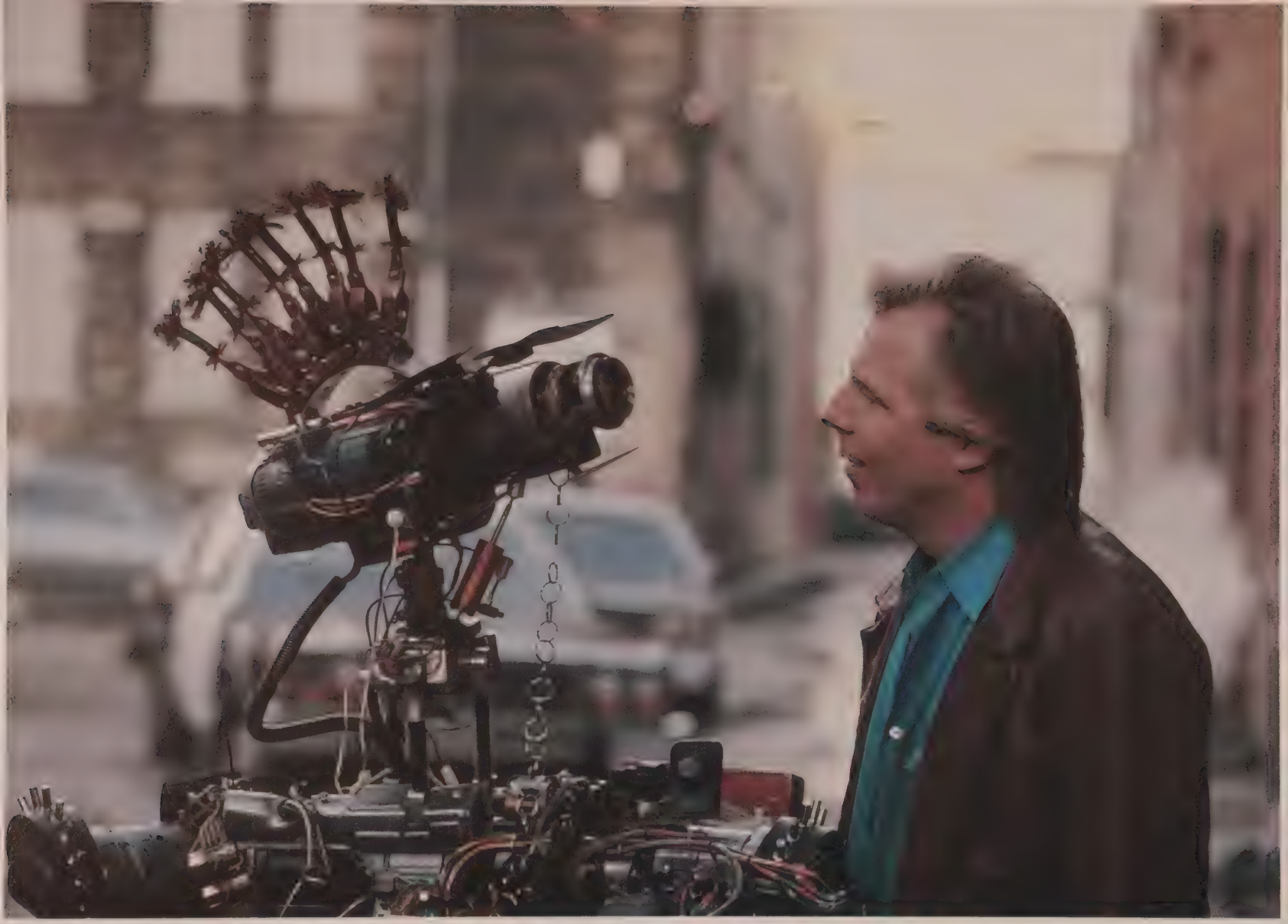

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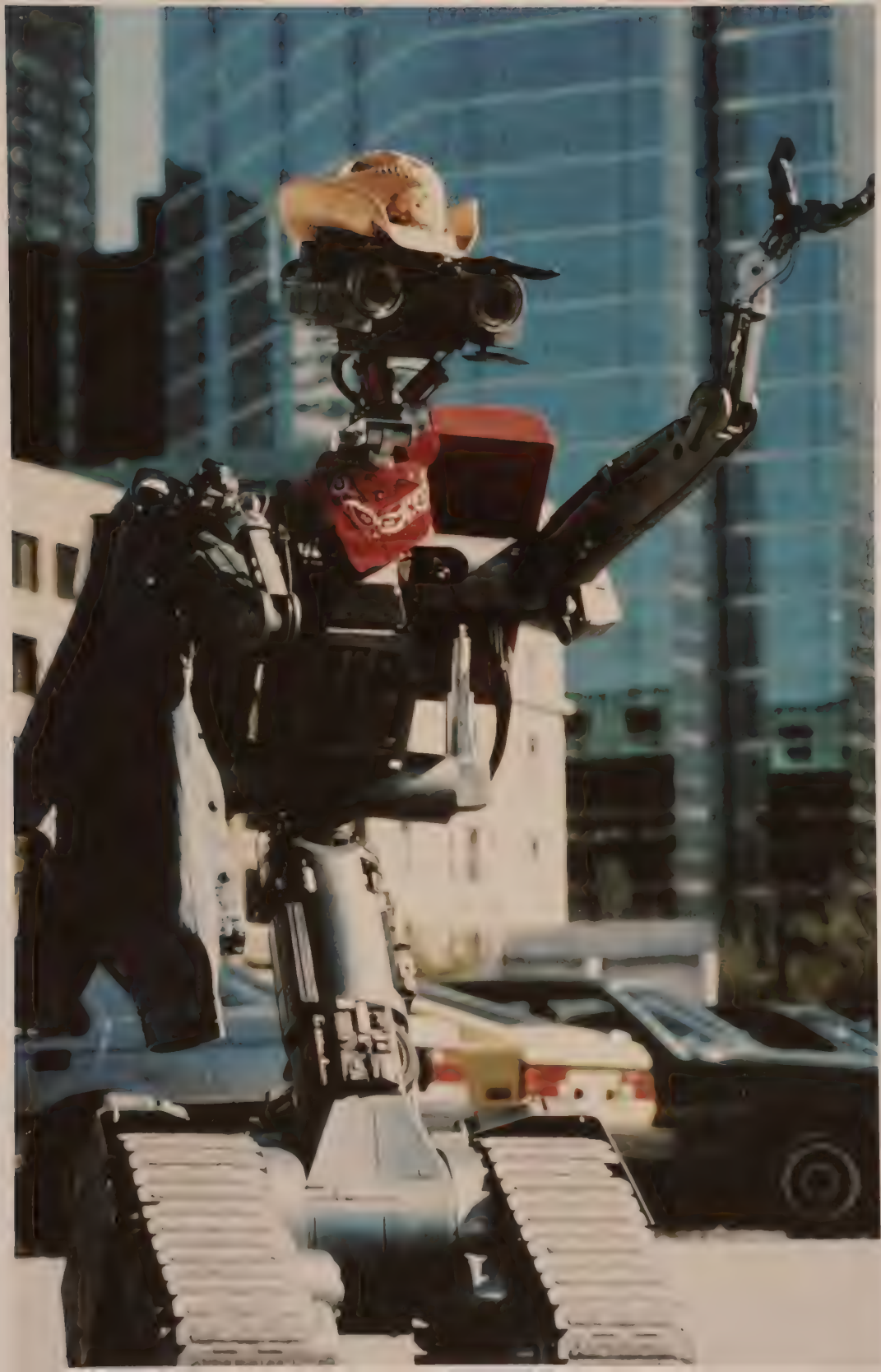
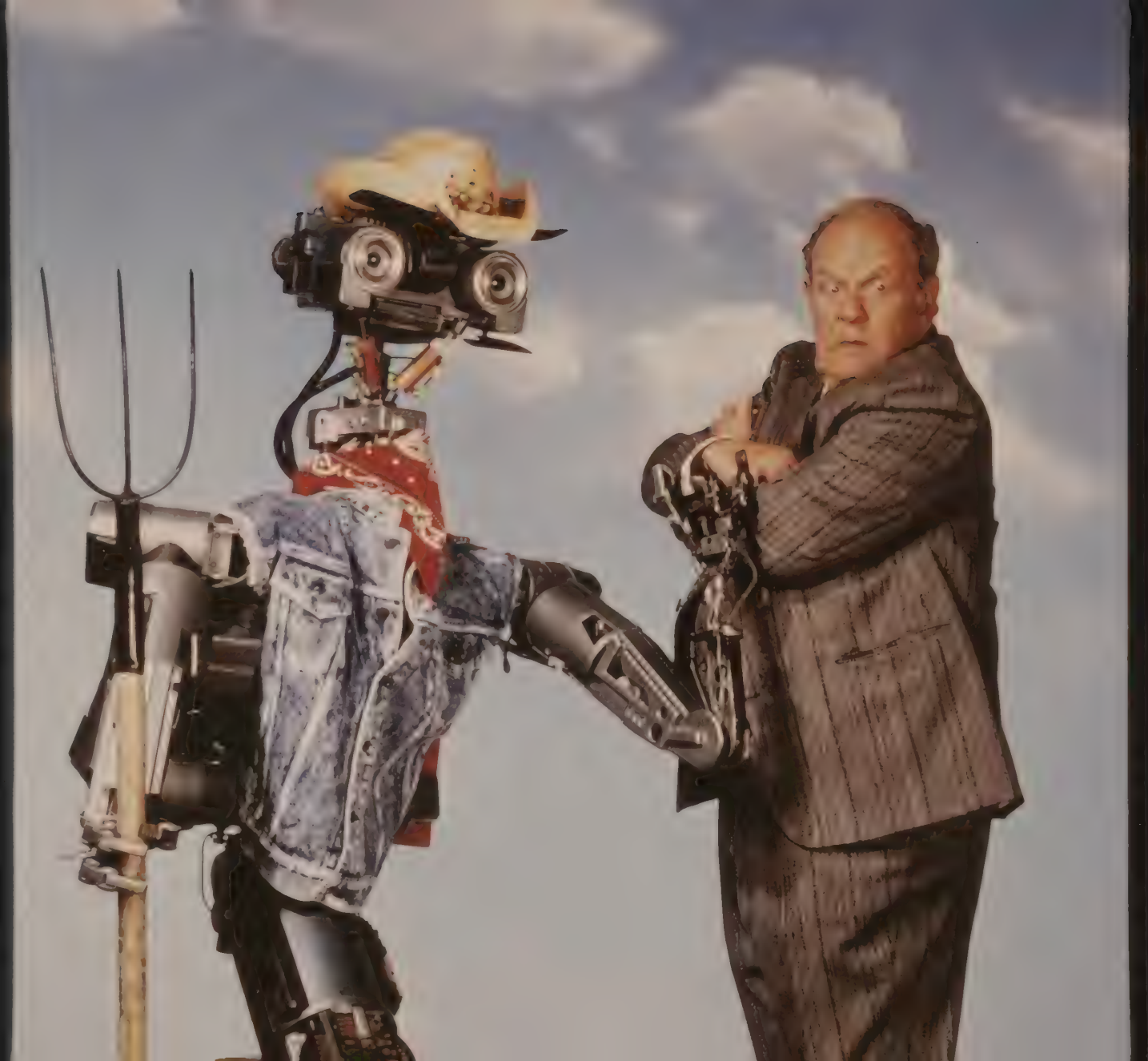




NUMBER FIVE'S ACTING/ACTION TEAMS

There are two teams that bring Number Five to life:

The Acting Team is responsible for most of Number Five's dialogue scenes and most of his close-ups. The Acting Team works primarily with the puppet robot, although sometimes they also operate one of the full length figures. The Acting Team is usually assigned to work with the First Unit.

The Action Team works primarily with the Second Unit and is responsible for most of the long shots, stunts and cover shots.

The two teams may be interchanged for special scenes.

The members of the teams have been selected for the specific talents they exhibited during the auditions on August 19th and 20th. Robot technicians responsible for repairing critical functions (especially the facial functions and hands for the Acting Team) have been assigned positions as assistant manipulators to give them maximum free time to repair these functions, even while shooting is in progress.

The teams will stay as flexible as possible in order to make use of the best available talent, as well as to deal with problems as they arise.

The Acting Team

Head, Torso and Voice: Tim Blaney (SAG puppeteer)
Basic Facial Features: Tony Urbano (SAG puppeteer)
Additional Facial Features: Joss Geiduschek (Robot Technician)
Arms: Rico Topazio (SAG puppeteer)
Assistant Arms: Rick Hill (Robot Technician)
Puppet Dolly & Puppet Boom: ~~Mike Sorensen~~ GRIP (Robot Technician)

Acting Team Back-ups (Cover for ermergencies, more than one puppet in shot, etc.)

Head, Torso and Voice: Tony Urbano
Basic Facial Features: Joss Geiduschek
Additional Facial Features: Philip Bartko (Robot Technician)
Arms: Rick Hill
Assistant Arms: Tom Pahk (Robot Technician)
Puppet Dolly & Puppet Boom: To be assigned by Eric Allard

(continued)

DATE	SET/SCENES	CAST	LOCATION
PRE-PRODUCTION 1ST DAY WEDNESDAY 9/4/85 & 2ND DAY THURSDAY 9/5/85	EXT. ABANDONED GAS STATION - ROAD Scs. 39-40-41 (also process)-42 Day - 7/8 pg #5 pushed by Nova security truck #1.	DUKE (DBLS) OTIS (DBLS) ROBOT #5	ASTORIA, OREGON VEHICLES Nova security truck #1 TOTAL 2ND UNIT
	for INT. SECURITY TRUCK #1 Scs. 41-43 (+41) Day - 7/8 pg "He's right outside." PLATE		SAME AS ABOVE
	INT. NOVA SEARCH VAN #1 (MOVING) Scs. 74A-82 Day - 5/8 pg Going to Stephanie's house. PLATE		SAME AS ABOVE VEHICLES Nova search van #1
	for INT. CATERING TRUCK (PART MOVING) Scs. 79-81-83-85 Day - 1 2/8 pgs Leave Stephanie's yard. PLATE		SAME AS ABOVE VEHICLES Catering truck

NOTE: NIGHT TEST OF EXT. STEPHANIE'S HOUSE - WED. NITE

END OF PRE-PRODUCTION 1ST & 2ND DAYS - TOTAL PAGES: 3

SECOND UNIT - OREGON

SCENE INDEX

1 of 5

SECTION	SCENE(S)	
(1)	44, 45, 46, 47, 49 84 + ABOVE "PARTS"	(DAYS 1, 2 + 3 – 9/11, 9/12 + 9/13)
(2)	126pt, 128, 132, 133	(DAY 4 – 9/14)
(3)	67 | 78, 79pt, 80	(DAY 5 – 9/16)
(4)	(84) 86, 88A, (90A) 92A pt 95pt | 94* | (83) (85) (87) (89) (91) (92Apt) (95pt) | 93*	(DAY 6, 7 + 8 – 9/17, 9/18 + 9/19)
(5)	116, 117, 118, 119	(DAYS 9 + 10 – 9/20 + 9/21)
(6)	104pt, 107, 108, 110 NO #5	(DAY 11 – 9/23)
(7)	22, 23 | 33 | (99) (101) (103) (104) pt (105) (109)	(DAY 12 – 9/24)
(8)	111 | 114 | 15	(DAY 13 – 9/25)
(9)	141, 142, 143, 145, 146**	(DAY 14 – 9/26)
(10)	6 | 7, 10 | 74, 74A pt, 123A	(DAY 15 – 9/27)

*NO #5 **- has insert 148 attached

2nd unit - LA (cont.)

SECTION	SCENE(S)			
19	100, 102*	111		
	120	121	123	
	163			

(DAYS 37-40 - 10/29-11/1)

+ no #5

SET/SCENES		LOCATIONS
16th Day Wednesday 9/ 35	EXT. HIGHWAY/INT. NOVA TRANSPORT TRUCK Scs. 101,103,104,105,107,108,109 to completion if not complete	Germantown Road
	EXT. COUNTRY ROAD Scs. 22, 23 #5 falls out of truck ROBOTS "Stunt" robot to roll off truck Articulating #5 w/hero head to look out from weeds where he fell PUPPETEERS Getting up from fall	SET DRESSING Garbage and cans for truck EFX Butterfly	Germantown Road at Cornelius Road TRANSPORTATION Flat bed truck
	EXT. FIELD Sc. 33 #5 licked by dogs ROBOTS Puppeteer version PUPPETEERS Squeal with delight	ANIMALS Dogs to lick robot	Reichen Farm Germantown Road at Cornelius Road LOCATION Talk to farmer about use of cows
	EXT. ROAD Sc. 111 Out of gas ROBOTS #5 driving PUPPETEERS OH! OH!		Near Germantown Road TRANSPORTATION Nova Van
	END OF 16th DAY		
17th Day Thursday 1/26/	EXT. NOVA ROBOTIS LAB Sc. 6,7,10,74,74A pt., 93	ANIMALS Guard dogs ATMOSPHERE Per 1st Unit EFX Rig sparks for cable after lightning hits	BONNEVILLE DAM No. Bonneville, WA TRANSPORTATION Busses, Chapman, military & civilian vehicles (25-30), Ferrets, Nova vans
	END OF 17th DAY		

SET/SCENES | LOCATION

18th Day
Friday
9/[illegible] '85

EXT. ALLEY

Sc. 114

Kids attack #5

ROBOTS
Full length articulating radio control version w/hero head

PUPPETEERS
C.U. version to attempt to communicate w/toy

ATMOS
3 Kids

PROPS
Toy Robots (radio controlled)

OLIVER JAY APTS.
0230 S.W. Gaines
Portland

EXT. LAB - LOADING DOCK

Sc. 15
#5 loaded on truck w/garbage

SET DRESSING
Garbage & cans to match Scs. 22,23

Marriott Hotel

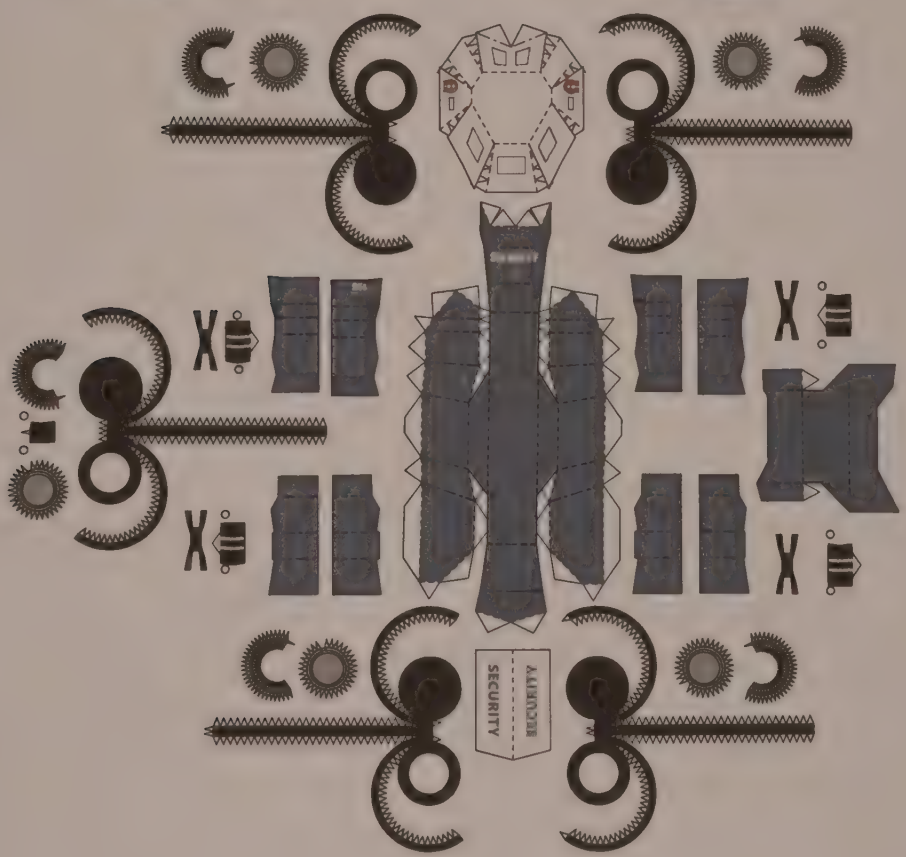
TRANS
Flat Bed Truck

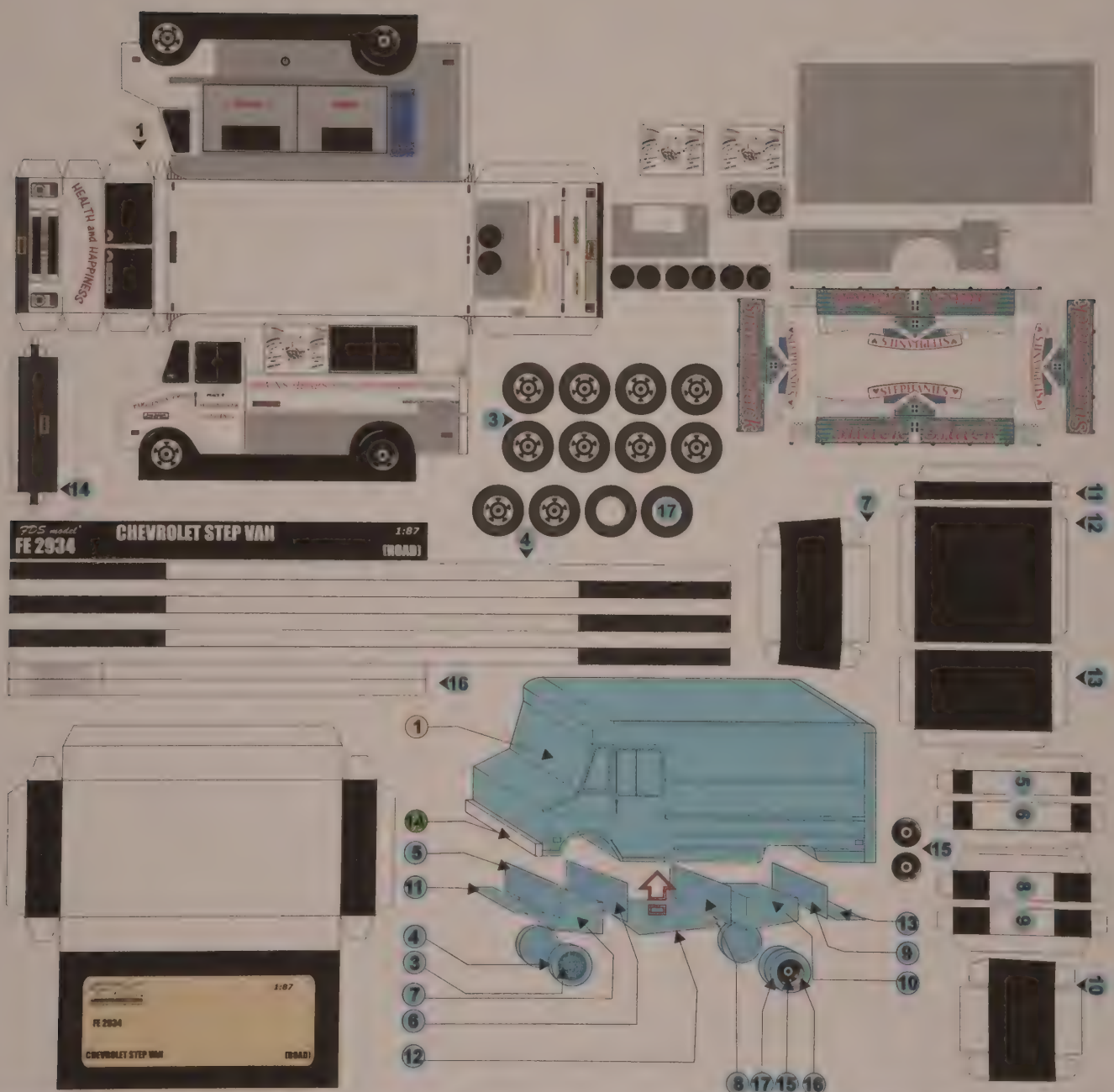
TRAVEL TO LOS ANGELES FOLLOWING WORK

PLEASE: NO SET DRESSING OR CONSTRUCTION CAN BE DONE TO THE REAR OF THE DAM LOCATION ("DEBRIEFING AREA") until SEPTEMBER 26, 1985

1952 Daimler Ferret Mk - 1

1:87 Scale

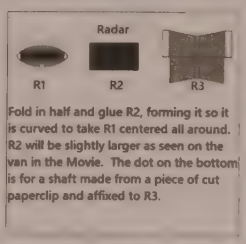




Credit for the initial design of the model belongs to MiniModel.cz , I've repainted it to look like the van from the movie "Short Circuit". I would appreciate any "Input" on what is written on the drivers side sign next to the food service windows. A clear and full view is never displayed in the movie. The rooftop sign is a work in progress and will be added to this page when it is done. NOTE: I scaled this model to 1:87 from the origional 1:100 and the model still requires the rooftop sign "Stephanies Snack Shack.

Jorge

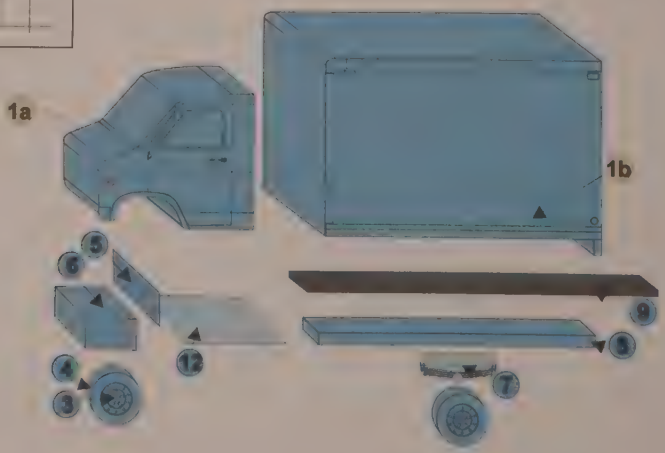
Print on A4 Paper Card Stock 80lb.



Fold in half and glue R2, forming it so it is curved to take R1 centered all around. R2 will be slightly larger as seen on the van in the Movie. The dot on the bottom is for a shaft made from a piece of cut paperclip and affixed to R3.

Changes: I made several Modifications to lengths/widths of the various parts from the origional model.

- Part 1a's bottom is not supposed to be lined up with the bottom of part 1b, part 1a should line up with the top part of the bottom body trim on part 1b. Use the paint scheme to line up the parts. Part has been repainted and actual GMC badges added.
- Part 1b has been extended with wheel wells. Paer was heightened, by eye, not from exact dimensions. Part was also repainted. The folding layout was altered to align the bottom to be inset as the unmodified part.
- Parts 6 and 8 were shortened, width wise, by 12 pixels to better inset the dual wheels of the HD (Heavy Duty) version of the truck. Parts were also lengthened to line up the axel to be centered in the wheel wells.
- Part 12 was shrotened to fit without cutting. This part also needs to be cut to fit on the un-modified van.
- Top railing, ladder, and radar were added as in the Movie. Stiff wire will need to be used for the radar pol, railing, and ladder. I tried several times to keep this strictly paper but it is extremely difficult to cut such small parts without ripping, even when doubling the paper thickness. Use the images as guides for wire.



CREW CALL: 8A LV

SHOOTING CALL: 9A

CALL SHEET
"SHORT CIRCUIT"

DATE: FRI SEPT. 20

11TH DAY OF

DIRECTOR: GREGG CHAMPION
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION

Prod. #. 990

SET	D/N	SCENES	POS	CAST	LOCATION
EXT. WRECKING YARD (#5 GETS TRAPPED IN #6 SCRAP-TO-BE CRUSHED BY #4 CAR)	D	116 THRU 119 pts			SCHNITZER STEEL 12005 N. BURGARD PORTLAND
PLATES:					
EXT WRECKING YARD	D				
(1) LICKED UP BY JAWS TRACTOR	↓	117			↓
(2) SWUNG HIGH BY CRANE		118			
(3) RIDE UP CONVEYOR BELT	↓	119			

CAST & DAY PLAYERS	PART OF	MAKE-UP/Leave	SET CALL	REM
WALTER SCOTT	ET GOORD	WITH 1ST UNIT		
MARGUERITE HAPPY	ET GIRL STEPHANIE			
BOB HARRIS	BUMP DRIVER			
BEN SCOTT	UTILITY STUNT			
JOHN SCOTT	↓	↓		
DANNY COSTA				
STEVE PERRY				

HARD HATS MUST BE WORN AT ALL TIMES!!!

2ND Unit

SPECIAL INSTRUCTIONS

TRANS: CHAPMAN CRANE (ALL DAY)
SET DRESSING: 30 OR 40 NOT CRUSHED CARS; INSTALL SPECIAL PIECE DISCUSSED ON SCOUT PRIOR TO FRIDAY'S WORK
LOCATION: MAKE SURE MANNED + OPERATIONAL: A. GIANT JAWS" TRACTOR C. BOTH CRANES C. CONVEYOR BELT D. MAKE SURE MACHINERY MANNED AFTER NORMAL WORKING HOURS

ATMOSPHERE AND STANDINS

GRIPS: BE PREPARED TO BUILD PLATFORM FOR SHOOTING OFF OF CRANE
SOUND: 6 HELICOPTER HEAD SETS OR EAR PIECES

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
12TH DAY SAT 9/21	EXT WRECKING YARD (COMPLETE W 1ST UNIT	116-119	SCHNITZER STEEL 12005 N BURGARD RD, PORTLA
13TH DAY SUN 9/22	2ND UNIT TRAVEL TO ASTORIA & SHOOT EXT BRIDGE		RT 101, ASTORIA
14TH DAY MON 9/23	EXT BRIDGE (ADD'L COVERAGE OF BRIDGE SEQUENCE)	TBA	RT. 101, ASTORIA
15TH DAY TUE 9/24	EXT. HIGHWAY / INT NOVA TRANSPORT TRUCK	101-105 107-109	GERMANTOWN ROAD

DIRECTORS: STEVE PERRY ASST. DIRECTORS: TOM DAVIES/VICKI LeMAY

PRODUCTION: "SHORT CIRCUT"

DATE FRI., SEPT 20, 1985

NO	ITEM	NAME	TIME
1	1ST ASST. DIRECTOR	DAVIES	8A LV
1	2ND ASST. DIRECTOR	LEMAY	↓
1	SCRIPT SUPERVISOR	SATLER	8A LV
	DIALOGUE COACH		
1	CINEMATOGRAPHER	CONNOR	8A LV
1	OPERATOR	COLLENN	
1	ASSISTANT	NISHINO	
1	ASSISTANT	SAMUELS	↓
X	CAMERA		
	EXTRA OPERATOR		
1	EXTRA ASSISTANT	McLEAN	8A LV
1	STILL PHOTOGRAPHER		
1	KEY GRIP	FAY	8A LV
1	2ND GRIP	KING	↓
2	EXTRA GRIPS		
	CRANE OPERATOR		
1	CRAB DOLLY GRIP	MERRILL	8A LV
X	CRAB DOLLY		
	PAINTER		
	CRAFT SERVICE	OHLG, ANDERSON	8A LV
	GREENS PERSON		
	CONST. COORD.		O/C
	CONST. FOREMAN		O/C
	PROP. MAKERS		O/C
	SPEC. EFFECTS COORD		
	SPEC EFFX FOREMAN		
3	SPECIAL EFFX. CAMPEN, MERTZ+1		8A LV
1	ROBOTICS SUPV.	Allard	
1	ROBOTICS LEADMAN	Hill	
	ROBOTICS CREW		
	HOOK-UP DR. ROOMS		
	SCHOOLROOM TRAILERS		
	DRESSING RM. TRAILERS		
	BENCHES		
1	SOUND MIXER		
1	MIKE OPERATOR		
	SOUND RECORDER		
1	CABLE PERSON		
10	5 WATT RADIOS		
1	10 WATT RADIOS		
	PLAYBACK MACH. & OP.		
X	SOUND SYSTEM		
	P.A. SYSTEM		
1	PROPERTY PERSON	DUNN	8A LV
	ASST. PROPERTY PERSON		
	EXTRA AST. PROP. PERSON		
1	SET DRESSER		O/C
1	LEAD PERSON		O/C
1	DRAPERY PERSON		O/C
	SWING GANG PERSONNEL		O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	Visual Consultant		
1	ART DIRECTOR		
1	ASST. ART DIRECTOR		
	ANIMALS		
	WRANGLERS		
	HANDLERS		
	AHA REPRESENTATIVE		
1	COSTUMER FOR MALES		
1	COSTUMER FOR FEMALES		
1	EXTRA COST. FOR MALES	Evans	w/ 1ST UNIT.
	EXTRA COST. FOR FEMALES		

NO	ITEM	NAME	TIME
	MAKE-UP PERSON		
	EXTRA MAKE-UP PERSON		
	BODY MAKE-UP PERSON		
	HAIR STYLIST		
	EXTRA HAIR STYLISTS		
	GAFFER	JASON	8A LV
	SECOND ELECTRICIAN		
	LAMP OPERATOR		
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	OPERATIONS PHONE		
	PORTABLE TELEPHONE		
	WIG WAG		
	WORK LIGHTS		
1	LOCATION MANAGER	Indig	O/C
X	FIRE WARDEN LOC		PER LOC MGR
	WHISTLE PERSON		
	SET SECURITY PERSON		
X	CITY POLICE		PER LOC MGR
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC MGR
1	FIRST AID		
	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC. ASST. CAMERA PERS.		
	PROCESS GRIPS		
	PROCESS ELECT.		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
1	VIDEO PKG & OPER		
1	PROJECTIONIST		
1	EDITOR		O/C
1	ASST. EDITOR		O/C
1	APPR. EDITOR		O/C
1	PUBLICITY		O/C
	HOT LUNCHES		
40	BOX LUNCHES	ON SET @	1P
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		
1	TRANS. COORD.	HILL	PER HILL
1	TRANS. CAPT	Hauer	
1	CAMERA/SOUND TRUCK		
	BUSSES		
	GENERATOR TRUCK		
	CREW CAB/2RM TRLR		
	PROP. TRUCK		
1	SPEC. EFFECTS/ROBOT TRK		
1	SPEC. EFFECTS TRK		
	WARDROBE C.C./TRAILOR		
	M.U. C/C/TRAILOR		
1	HONEYWAGON (4 RM.)		
	CONSTRUCTION TRUCK		
	SET DRESSING TRUCK		
	STATION WAGONS		
	CREW CABS		
	MINI VANS		
	5 TON		
1	10 TON/GRIP TRK		
1	INSERT CAR		
	WATER WAGON		
	MOTOR HOME		
	PICTURE CARS		

MISC. NOTES

CREW CALL: 7A LEAVE
SHOOTING CALL: 9A

CALL SHEET

more CIRCUIT

DATE MON. SEPT. 21, 198
15TH DAY OF 5

DIRECTOR: JOHN BADHAM
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION

Prod. #. 990

SET	D/N	SCENE	PGS	CAST	LOCATION
EXT LOGGING ROAD	D	135	1/8	DBL. 1	CROWN POINT ST
INT CUBE VAN	D	136	7/8	2,3	PARK AND
INT CATERING TRK	D	134 PT	7/8	1	SURROUNDING AREAS
EXT FOREST	D	134PT, 137, 138	1 1/8	2, 3, 5, ATMOS	
EXT. JETTY (SKY ONLY)	D	98 PT	—	#5 ONLY	
RETAKES: BULLET HITS on #5					
INT CATERING TRK	D	80FT, 95PT	—	1	
INT CUBE VAN	D	99, 101, 103, 104 PT 105, 109	2	3, 9	
COVER SET					
INT NOVA GARAGE	D	54, 122A, 122B	2 3/8	2, 3, 4 DOGS 2, 3, 4	THALATIN FIRE DEPT MAINT. SHOP
INT CATERING TRK	D	54 PT 165	—	(1)	8405 SWEGGSEN MALATIN OR.

CAST & DAY PLAYERS	PART OF	MAKE-UP/LEAVE	SET CALL	REMARKS
1. ALLY SHEEDY	STEPHANIE	7A LV	9A	
2. STEVE GUTTENBERG	CROSBY	7A LV	9A	
3. FISHER STEVENS	BEN	7A LV	9A	
4. AUSTIN PENDLETON	MARNER	W/N	—	
5. G.W. BAILEY	SKROEDER	7A LV	9A	
6. MARVIN MCINTYRE	DUKE	7A LV	9A	
10. JOHN GARBER	OTIS	7A LV	9A	
12. BRIAN MCNAMARA	FRANK	HOLD		
WALTER SCOTT	STUNT COORD	7A LV	—	
MARGUERITE HAPPY	STUNT DBL, STEPHANIE	7A LV	815A	
TONY URBANO	PUPPETEER #1	7A LV	—	
TIM BLANEY	PUPPETEER #2	7A LV	—	
CARL JOHNSON	PUPPETEER #3	7A LV	—	
RICO TOPAZIO	PUPPETEER #4	7A LV	—	

ABSOLUTELY NO PHOTOGRAPHS OR CAMERAS ALLOWED ON THE SET! THANK YOU.

SPECIAL INSTRUCTIONS

ROBOTICS - #5
TRANSPORTATION - CATERING TRUCK, NOVA CUBE VAN, SKROEDERS JEEP, FERRETS, ALL NOVA SECURITY VECHILES

ABSOLUTELY NO

ATMOSPHERE AND STANDINS

1 STAND-IN	7A LEAVE
2 STAND-INS	8A RPT TO LOC
20 COMMANDOS	8A RPT TO LOC

VISITORS!!!

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
TUES 9/24	INT. TRANSPORT TRK (D) 2PGS (3, 9)	99, 101, 103 104 PT, 105, 109	GERMANTOWN AND SURROUNDING AREA
	EXT ROADSIDE (D) 3/8PG (2, 3, 9)	100, 102	
	EXT NOVA TRANSPORT TRK (D) 4/8PG (18, A ATMOS)	104PT, 107, 108, 110	
HELD 9/25	EXT NOVA ROBOTICS LAB (D) 1PG (4, 6, 8, ATMOS)	6	BONNEVILLE DAM
THURS 9/26	EXT SKROEDERS JEEP/NOVA VAN (D) 3/8 PG (2, 3, 5, ATMOS)	74, 74A PT, 134	NORTH BONNEVILLE, WASHINGTON
	EXT. NOVA DEBRIEFING AREA (D) 2 3/8 PG (3, 4, 5 17, 14 ATMOS)	7 THRU 10	
FRI 9/27	EXT. MEADOW (DISASSEMBLED CAR) (D) — (1, 12)	133+	TBA
	NOTE: COMPANY TRAVELS TO L.A. AFTER	SHOOTING	ON FRI. 9/27

UPM: STEVEN H. PERRY
ASST. DIRECTORS: JERRY ZIESMER/BRYAN DENEGAL
PRODUCTION OFFICE PHONE: 503/222-5414

PRODUCTION: short CIRCUIT

DATE MON. SEPT 23, 1985

NO	ITEM	NAME	TIME
PRODUCTION			
1	1ST ASST. DIRECTOR	Ziegmer	7A LV
1	2ND ASST. DIRECTOR	Denegal	630 A LV
1	DGA TRAINEE	Rubio	7A LV
1	SCRIPT SUPERVISOR	Otto	7A LV
	DIALOGUE COACH		
CAMERA			
1	CINEMATOGRAPHER	McLean	7A LV
1	OPERATOR	O'Shea	↓
1	ASSISTANT	Chavez	↓
1	ASSISTANT	Llerna	↓
X	CAMERA		
1	EXTRA OPERATOR	BRIDGE	7A LV
1	EXTRA ASSISTANT	ROE	↓
1	STILL PHOTOGRAPHER	McBroom	↓
1	KEY GRIP	Young	7A LV
1	2ND GRIP	LONDON JR.	↓
2	EXTRA GRIPS Rustic	FARBER	↓
	CRANE OPERATOR		
1	CRAB DOLLY GRIP	Hartley	↓
X	CRAB DOLLY		
1	PAINTER	Gadette	7A LV
1	CRAFT SERVICE	Jones/PILLC	630A LV/7A LV
1	GREENS PERSON	Hurst	7A LV
1	CONST. COORD.	Muscarella	O/C
1	CONST. FOREMAN	Fama	O/C
SET OPERATIONS	PROP. MAKERS		
1	SPEC. EFFECTS COORD	Gaspar	O/C
1	6pm EFFX FOREMAN	Jarvis	O/C
4	SPECIAL EFFX.	EDMONDSON+3	7A LV
1	ROBOTICS SUPV.	Allard	7A LV
1	ROBOTICS CONTL.	ALLARD	O/C
1	ROBOTICS LEADMAN	Hill	7A LV
11	ROBOTICS CREW	—	↓
	HOOK-UP DR. BOOMS		
	SCHOOLROOM TRAILERS		
	DRESSING RM. TRAILERS		
	BENCHES		
SOUND			
1	SOUND MIXER	Burton	7A LV
1	MIKE OPERATOR	Lewis	↓
	SOUND RECORDER		
1	CABLE PERSON	Harris	630A
21	5 WATT RADIOS		
3	10 WATT RADIOS		
	PLAYBACK MACH & OP.		
X	SOUND SYSTEM		
	P.A. SYSTEM		
PROPERTY			
1	PROPERTY PERSON	Bilsen	7A LV
1	ASST. PROPERTY PERSON	COCKERELL	↓
	EXTRA ASST. PROP. PERSON		
1	SET DRESSER	Lewis	O/C
1	LEAD PERSON	Woods	O/C
1	DRAPERY PERSON	Sheffield	O/C
	SWING GANG PERSONNEL	Orlikoff	O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	VISUAL CONSULTANT	Harrison	O/C
1	ART DIRECTOR	Wager	O/C
1	ASST. ART DIRECTOR	Woodruff	O/C
ANIMALS	ANIMALS		
	WRANGLERS		
	HANDLERS		
	AHA REPRESENTATIVE		
WARDROBE			
1	COSTUMER FOR MALES	Delaney	630A
1	COSTUMER FOR FEMALES	Vogt	↓
	EXTRA COST. FOR MALES		
	EXTRA COST. FOR FEMALES		

NO	ITEM	NAME	TIME
MAKE-UP			
1	MAKE-UP PERSON	Lucas	630A LV
1	EXTRA MAKE-UP PERSON	FRANSCESCONI	↓
	BODY MAKE-UP PERSON		
1	HAIR STYLIST	Grill	630A LV
	EXTRA HAIR STYLISTS		
ELECTRICAL			
1	GAFFER	Campbell	7A LV
1	SECOND ELECTRICIAN	VAN WOERT	↓
3	LAMP OPERATOR	Keys	↓
	NICHOLS	Nichols	↓
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	OPERATIONS PHONE		
	PORTABLE TELEPHONE		
	WAG WAG		
	WORK LIGHTS		
POLICE & FIRE			
1	LOCATION MANAGER	Indig	O/C
X	FIRE WARDEN LOC.		PER LOC MGR
	WHISTLE PERSON		
X	SET SECURITY PERSON		PER LOC MGR
X	CITY POLICE		PER LOC MGR
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC MGR
MISCELLANEOUS			
1	FIRST AID	Vitale	7A LV
	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC. ASST. CAMERA PERS.		
	PROCESS GRIPS		
	PROCESS ELECT		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
1	VIDEO PKG & OPER	Cogswell	7A LV
1	PROJECTIONIST	Dolan	O/C
1	EDITOR	Morriss	O/C
1	ASST. EDITOR	Puett	O/C
1	APPR. EDITOR	Greenberg	O/C
1	PUBLICITY	Huetschy	O/C
CATERER			
150	HOT LUNCHES	Ready ⓒ	1230P
	BOX LUNCHES		
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		
TRANSPORTATION			
1	TRANS. COORD.	Hill	PER HILL
1	TRANS. CAPT	Hauer	
X	CAMERA/SOUND TRUCK		
X	PRODUCTION VAN		
X	BUSSES		
	GENERATOR TRUCK		
X	CREW CAB/2RM TRLR		
X	PROP. TRUCK		
2	SPEC. EFFECTS/ROBOT TRK		
X	SPEC. EFFECTS TRK		
X	WARDROBE C.C./TRAILOR		
	M.U. C/C/TRAILOR		
X	MONEYWAGON (7RM)		
X	CONSTRUCTION TRUCK		
X	SET DRESSING TRUCK		
5	STATION WAGONS		
1	CREW CABS		
3	MINI VANS		
X	CRANE		
	10 TON/GRIP TRK		
	INSERT CAR (2nd UNIT)		
X	WATER WAGON		
X	MOTOR HOME		
X	PICTURE CARS	SEE SPECIAL INSTR	↓

MISC. NOTES

CREW CALL: 7A LEAVE
SHOOTING CALL: 9A

CALL SHEET

DATE WED. SEPT 25, 1985
17TH DAY OF 58

Short CIRCUIT

DIRECTOR: JOHN BADHAM
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION
GARY FOSTER/DANA SATLER

Prod. #. 990

SET	D/N	SCENE(S)	PGS	SAT	LOCATION
EXT NOVA ROBOTICS LAB	D	6	1	4,6,8 ATMOS	BONNEVILLE DAM VISITORS INFO CENTER
EXT SKROEDERS JEEP/NOVA VAN	D	7A, 7AA, 9A	3/8	2,3,5, ATMOS	NORTH BONNEVILLE WA 503/374-8442
EXT NOVA ROBOTICS DEBRIEFING AREA	D	7 AND 10	2 3/8	3,4,5,13,14 Robots #1,2,3,4,5	
COVER SET					
INT NOVA GARAGE	D	54, 122A, 122B	3/8	2,3,4 DOGS 2,3,4	THALATHON FIRE DEPT. Mobile Shop, SHOS SWANSON MANSION
INT CATERING TRK	D	54 BPT 165	—	(1)	

CAST & DAY PLAYED	PART OF	MAKE-UP/HAIR	SET CALL	REMARKS
1. ALLY SHEEDY	STEPHANIE	W/N	—	
2. STEVE GUTTENBERG	CROSBY	12 N LV	2P	
3. FISHER STEVENS	BEN	7A LV	9A	
4. AUSTIN PENDLETON	MARNER	W/N	—	
5. G.W. BAILEY	SKROEDER	12N LV	2P	
6 BARBRA TARBUCK	SEN. MILLS	7A LV	9A	
8 TOM LAWRENCE	MARNER'S AIDE	7A LV	9A	
9 MARVIN MCINTYRE	DUKE	W/N	—	
10 JOHN GARBER	OTIS	W/N	—	
12 BRIAN MCNAMARA	FRANK	HOLD	—	
13 BILLY RAY SHARKEY	ZACK	7A LV	9A	
14 FRED SLYTER	NORMAN	7A LV	9A	
TONY LABRANO	PUPPETEER #1	7A LV	—	#'s 1,2,3,4,5
TIM DANEY	PUPPETEER #2	7A LV	—	
CARL JOHNSON	PUPPETEER #3	7A LV	—	
RICO TOPAZIO	PUPPETEER #4	7A LV	—	

ABSOLUTELY NO PHOTOGRAPHS OR CAMERAS ALLOWED ON THE SET! THANK YOU.

SPECIAL INSTRUCTIONS

TRANSPORTATION - BUSSES, TRUCKS, HALF TRACKS, TANKS, ROBOT SPECIAL TRUCK
ALL NOVA SECURITY VEHICLES, SKROEDERS JEEP CUBE VAN

ROBOTICS - #'S 1,2,3,4,5
NOTE NO BREAKFAST WILL BE SERVED ON LOCATION!

ATMOSPHERE AND STANDINS

STAND-INS 7A LV
20 COMMANDOS 8A BPT Tolo
3 CONGRESSMEN / 2 SENATORS (1 Female)
5 GENERALS (2 Female)
3 SCIENTIST / 1 SHOWGIRL
3 SOLDIERS / 2 NUNS
VIPS - 1 MIDGET, (2) INDIAN COUPLE (2) ARAB COUPLE (2) AFRICIAN COUPLE (2) ORIENTAL COUPLE
4 MISC VIPS.

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
Thurs 9/26	EXT NOVA ROBOTICS LAB (D) 1 3/8 pg (4,6,8 ATMOS)	6	BONNEVILLE DAM
	EXT SKROEDERS JEEP/NOVA VAN (D) 3/8 pg (2,3,5 ATMOS)	7A, 7AA, 9A	NORTH BONNEVILLE, WASHINGTON
	EXT. NOVA DEBRIEFING AREA (D) 2 3/8 pgs (3,4,5 13,14 ATMS)	7 AND 10	
	(CONTINUE & COMPLETE)		
FRI 9/27	EXT. MEADOW (DISASSEMBLED CAR) (D) — (1,12)	133+	TBA
	NOTE: COMPANY TRAVELS TO L.A. AFTER SHOOTING	SHOOTING	ON FRI. 9/27
MON 9/30	EXT NOVA PROVING GROUND (D) 2 3/8 pgs	1,2,3,4,5	DISNEY RANCH
TUES 10/1	(2,4,7,8,9,10 ATMOS)		
	NOTE: ALL DEPARTMENTS PLEASE BE PREPARED FOR ROBOT DEMONSTRATION ON MON. 9/30. FILMING WILL TAKE PLACE ON FIRST DAY AT DISNEY RANCH		

UPM: STEVEN H. PERRY
ASST. DIRECTORS: JERRY ZIESMER/BRYAN DENEGAL
503/222-5414

PRODUCTION: from CIRCUIT

DATE WED. SEPT 25, 19[illegible]

	ITEM	NAME	TIME
PRODUCTION			
1	1ST ASST. DIRECTOR	Ziesmer	7A LV
1	2ND ASST. DIRECTOR	Denegal	630A LV
1	DGA TRAINEE	GONZALEZ-RUBIO	7A LV
1	SCRIPT SUPERVISOR	Otto	7A LV
	DIALOGUE COACH		
CAMERA			
1	CINEMATOGRAPHER	McLean	7A LV
1	OPERATOR	O'Shea	
1	ASSISTANT	Chavez	
1	ASSISTANT	Llerna	
X	CAMERA		
	EXTRA OPERATOR	BRIDGE	
	EXTRA ASSISTANT	ROE	
1	STILL PHOTOGRAPHER	McBroom	
1	KEY GRIP	Young	7A LV
1	2ND GRIP	May	
2	EXTRA GRIPS Rustic	London	
	CRANE OPERATOR		
1	CRANE DOLLY GRIP	Hartley	
X	CRANE DOLLY		
SET OPERATIONS			
1	PAINTER	Gadette	7A LV
1	CRAFT SERVICE	Jones/Dille	630A LV/7A LV
1	GREENS PERSON	Hurst	7A LV
1	CONST. COORD.	Muscarella	O/C
1	CONST. FOREMAN	Fama	O/C
	PROP. MASTER		
1	SPEC. EFFECS COORD	Gaspar	O/C
1	Asst EFFX FOREMAN	Jarvis	O/C
4	SPECIAL EFFX.	EDMONDSON+3	7A LV
1	ROBOTICS SUPV.	Allard	7A LV
1	ROBOTICS CONTL.	ALLARD	O/C
1	ROBOTICS LEADMAN	Hill	7A LV
11	ROBOTICS CREW	—	
	MOCK-UP DEPT. BOOTH		
	SCHOOLROOM TRAILERS		
	DRESSING RM TRAILERS		
	BENCHES		
1	SOUND MIXER	Burton	7A LV
1	BOOM OPERATOR	Lewis	
	SOUND RECORDER		
1	CABLE PERSON	Harris	630A
21	5 WATT RADIOS		
3	10 WATT RADIOS		
	PLAYBACK MACH. & OP.		
X	SOUND SYSTEM		
	P.A. SYSTEM		
1	PROPERTY PERSON	Bilson	7A LV
1	ASST. PROPERTY PERSON	COCKERELL	
	EXTRA ASST. PROP. PERSON		
1	SET DRESSER	Lewis	O/C
1	LEAD PERSON	Woods	O/C
1	GRAVITY PERSON	Sheffield	O/C
	STAND BY HAND PERSONNEL	Orlikoff	O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	Visual Consultant	Harrison	O/C
1	ART DIRECTOR	Wager	O/C
1	ASST. ART DIRECTOR	Woodruff	O/C
X	ANIMALS	GUARD DOGS	7A LV
	WRANGLERS		
2	HANDLERS	GROSS/SMILEY	7A LV
	AHA REPRESENTATIVE		
1	COSTUMER FOR MALES	Delaney	6A LV
1	COSTUMER FOR FEMALES	Vogt	
1	EXTRA COST. FOR MALES	EVANS	
	EXTRA COST. FOR FEMALES		

NO	ITEM	NAME	TIME
MAKE-UP			
1	MAKE-UP PERSON	Lucas	630A
1	EXTRA MAKE-UP PERSON	FRANCES CUNE	
	BODY MAKE-UP PERSON		
1	HAIR STYLIST	Grill	
	EXTRA HAIR STYLISTS		
ELECTRICAL			
1	GAFFER	Campbell	7A LV
1	SECOND ELECTRICIAN	VAN WOERT	
3	LAMP OPERATORS	Keys	
	NICHOLS	Nichols	
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	ASSISTANTS PHONE		
	PICTURE TELEPHONE		
	WIRE TAPS		
	MOBILE LIGHTS		
POLICE & FIRE			
1	LOCATION MANAGER	Indig	O/C
X	FIRE MARSHAL LOC.		PER LOC MG
	SAFETY OFFICER		
X	SET BIOLOGIST PERSON		PER LOC MGR
X	CITY POLICE		PER LOC MG
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC MG
1	FIRST AID	Vitale	7A LV
	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC. ASST. CAMERA PERS.		
	PROCESS GRIPS		
	PROCESS ELECT.		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
MISCELLANEOUS			
1	VIDEO PHG & OPER.	Cogswell	7A LV
1	PROJECTIONIST	Dolan	O/C
1	EDITOR	Morriss	O/C
1	ASST. EDITOR	Puett	O/C
1	APPR. EDITOR	Greenberg	O/C
1	PUBLICITY	Hungachy	O/C
205	HOT LUNCHES	Heady ②	1230P
	BOX LUNCHES		
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		
CATERER			
1	TRANS. COORD.	Hill	PER HILL
1	TRANS. CAPT	Hauer	
X	CAMERA/SOUND TRUCK		
X	PRODUCTION VAN		
X	BUSSES		
	GENERATOR TRUCK		
X	CREW CAR/2 ton TRUK		
X	PROP. TRUCK		
2	SPEC. EFFECTS/ROBOT TRK		
X	SPEC. EFFECTS TRK		
X	WARDROBE C.C./TRAILOR		
	M.U. C/C/TRAILOR		
X	HONEYWAGON (TRK)		
X	CONSTRUCTION TRUCK		
X	SET DRESSING TRUCK		
3	STATION WAGONS		
1	CREW CABS		
3	MINI VANS		
	5 TON		
X	CRANE		
X	INSERT CAR		
X	WATER WAGON		
X	MOTOR HOME		
X	PICTURE CARS	SEE SPECIAL INSTR	

MISC. NOTES

CREW CALL: 7A LEAVE
SHOOTING CALL: 9A

CALL SHEET from CIRCUIT

DATE THURS. SEPT. 26 1985 / 18TH DAY OF 58

DIRECTOR: JOHN BADHAM
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION
GARY FOSTER/DANA SATLER

Prod. # 990

SET	D/N	SCENE	PG	SHOT	LOCATION
EXT. SKROEDERS JEEP/NOVA VAN	D	74, 74A, 93	3/8	2,3,5 ATMOS	BONNEVILLE DAM
EXT. NOVA ROBOTICS LAB	D	6	1	4,6,8 ATMOS	VISITORS INFO CENTER NORTH BONNEVILLE WA 509 / 374-8442
INT NOVA ROBOTICS BRIEFING AREA	D	7 AND 10	2 3/8	3,4,8,13,14 Robots #1,2,3,4,5	
INT. LAB MAIN GATE	D	80	3 1/8	20, ROBOT #5 ATMOS	
COVER SET					TRANSPORTATION FIRE DEPT MEDICAL SERVICES SWAT TEAM MAINTENANCE
INT NOVA GARAGE	D	54, 122A, 122B	2 3/8	2,3,4 Dolly 2,3,4	
INT CATERING TRK.	D	SCRIPT TBS	—	—	

CAST & DAY PLAYERS	PART	HAIR/MAKEUP	REPORT
ALLY SHEEDY	STEPHANIE	W/N	—
STEVE GUTTENBERG	CROSBY	W/N	—
FISHER STEVENS	BEN	7A LV	9A
AUSTIN PENDLETON	MARNER	7A LV	9A
G.W. BAILEY	SKROEDER	W/N	—
BARBRA TARBUCK	SEN. MILLS	TRAVEL TO	LOS ANGELES
TOM LAWRENCE	MARNERS AIDE	7A LV	9A
MARVIN MCINTYRE	DUKE	W/N	—
JOHN GARBER	OTIS	W/N	—
BRIAN MCNAMARA	FRANK	HOLD	—
BILLY RAY SHARKEY	ZACK	7A LV	9A
FRED SLYTER	NORMAN	7A LV	9A
WALTER SCOTT	ST. COORD	7A LV	—
MARGUERITE HARRY	ST. PBL. STEPHANIE	W/N	—
TONY URBANO	PUPPETEER #1	7A LV	—
TIM BLANEY	PUPPETEER #2	7A LV	—
CARL JOHNSON	PUPPETEER #3	7A LV	—
RICO TOPAZIO	PUPPETEER #4	7A LV	—
BOB HARRIS / DANNY COSTA	UTILITY STUNT	W/N	—
BEN SCOTT / JOHN CLAY SCOTT	↓	W/N	—
	SAFE GUARD	8A REPORT	9A

ABSOLUTELY NO PHOTOGRAPHS OR CAMERAS ALLOWED ON THE SET! THANK YOU.

RPT TO LOC.

SPECIAL INSTRUCTIONS

TRANSPORTATION - BUSSES, TRUCKS, VANS
TRUCKS, TANKS, ROBOT SPECIAL TRUCK
ALL NOVA Security Vehicles, SKROEDERS
JEEP CUBE VAN, FLAT BED TRUCK
SPECIAL EFFECTS / ANIMAL HANDLER BUTTERFLY
ROBOTICS - #'S 1,2,3,4,5

NOTE: BREAKFAST WILL NOT BE SERVED ON LOCATION

ATMOSPHERE AND STANDINS

3	STAND-INS	7A LV
20	COMMANDOS	W/N

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
FRI 9/27	EXT. MEADOW (DISASSEMBLED) (D) — (1,12)	133+	WASHINGTON PARK ARCHERY RANGE
	NOTE: COMPANY TRAVELS TO L.A. AT WRAP TODAY		
MON 9/30	EXT. NOVA PROVING GROUND (D) 2 6/8	1,2,3,4,5	DISNEY RANCH
TUES 10/1	(3,4,9,10 ATMOS)		
	NOTE: ALL DEPARTMENTS PLEASE BE PREPARED FOR ROBOT DEMONSTRATION ON MON 9/30 FILMING WILL TAKE PLACE ON FIRST DAY AT DISNEY RANCH. THERE IS NO REHEARSAL DAY		

UPM: STEVEN H. PERRY
ASST. DIRECTORS: JERRY ZIESMER/BRYAN DENEGAL
503/222-5414

PRODUCTION: Short CIRCUIT

DATE THURS. SEPT 26, 1985

NO	ITEM	NAME	TIME
1	1ST ASST DIRECTOR	Ziesmer	7A LV
1	2ND ASST DIRECTOR	Denegal	630A LV
1	DGA TRAINEE	GONZALEZ-RAMOS	7A LV
1	SCRIPT SUPERVISOR	Otto	7A LV
	DIALOGUE COACH		
1	CINEMATOGRAPHER	McLean	7A LV
1	OPERATOR	O'Shea	
1	ASSISTANT	Chavez	
1	ASSISTANT	Llerna	
X	CAMERA		
1	EXTRA OPERATOR	BRIDGE	
1	EXTRA ASSISTANT	ROE	
1	STILL PHOTOGRAPHER	McBroom	
1	KEY GRIP	Young	7A LV
1	2ND GRIP	May	
2	EXTRA GRIPS Rustic	London	
	CRANE OPERATOR		
1	CRAB DOLLY GRIP	Hartley	
X	CRAB DOLLY		
1	PAINTER	Gadette	7A LV
1	CRAFT SERVICE	Jones	630A LV / 7A LV
1	GREENS PERSON	Hurst	7A LV
1	CONST. COORD.	Muscarella	O/C
1	CONST. FOREMAN	Fama	O/C
	PROP. MAKERS		
1	SPEC. EFFECTS COORD	Gaspar	O/C
1	SPEC EFFX FOREMAN	Jarvis	O/C
4	SPECIAL EFFX.	ED MUNSON + 3	7A LV
1	ROBOTICS SUPV.	Allard	
1	ROBOTICS CONTL.	ALLARD	O/C
1	ROBOTICS LEADMAN	Hill	7A LV
10	ROBOTICS CREW	—	
	HOOK-UP DR. ROOMS		
	SCHOOLROOM TRAILERS		
	DRESSING RM TRAILERS		
	BENCHES		
1	SOUND MIXER	Burton	7A LV
1	MIKE OPERATOR	Lewis	
	SOUND RECORDER		
1	CABLE PERSON	Harris	630A
21	5 WATT RADIOS		
3	10 WATT RADIOS		
	PLAYBACK MACH. & OP.		
X	SOUND SYSTEM		
	P.A. SYSTEM		
1	PROPERTY PERSON	Bilsen	7A LV
1	ASST. PROPERTY PERSON	COCKERELL	
	EXTRA ASST. PROP. PERSON		
1	SET DRESSER	Lewis	O/C
1	LEAD PERSON	Woods	O/C
1	DRAPERY PERSON	Sheffield	O/C
	SWING GANG PERSONNEL	Orlikoff	O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	VISUAL CONSULTANT	Harrison	O/C
1	ART DIRECTOR	Wager	O/C
1	ASST. ART DIRECTOR	Woodruff	O/C
X	ANIMALS	GUARD DOGS	—
	WRANGLERS		
2	HANDLERS	GRUSCH/GRUSCH	7A LV
	AMA REPRESENTATIVE		
1	COSTUMER FOR MALES	Delaney	7A LV
1	COSTUMER FOR FEMALES	Vogt	
	EXTRA COST. FOR MALES		
	EXTRA COST. FOR FEMALES		

NO	ITEM	NAME	TIME
	MAKE-UP		
1	MAKE-UP PERSON	Lucas	630A
	EXTRA MAKE-UP PERSON	FRANCESCANI	
	BODY MAKE-UP PERSON		
1	HAIR STYLIST	Grill	
	EXTRA HAIR STYLISTS		
	ELECTRICAL		
1	GAFFER	Campbell	7A LV
1	SECOND ELECTRICIAN	VAN WOERT	
3	LAMP OPERATOR, NICHOLS	Keys Nichols	
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	OPERATIONS PHONE		
	PORTABLE TELEPHONE		
	WIG WAG		
	WORK LIGHTS		
	POLICE & FIRE		
1	LOCATION MANAGER	Indig	O/C
X	FIRE WARDEN LOC		PER LOC MGR
	WHISTLE PERSON		
X	SET SECURITY PERSON		PER LOC MGR
X	CITY POLICE		PER LOC MGR
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC MGR
1	FIRST AID	Vitale	7A LV
	MISCELLANEOUS		
	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC. ASST. CAMERA PERS.		
	PROCESS GRIPS		
	PROCESS ELECT		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
1	VIDEO PMG & OPER	Cogswell	7A LV
1	PROJECTIONIST	Dolan	O/C
1	EDITOR	Morrias	O/C
1	ASST. EDITOR	Puett	O/C
1	APPR. EDITOR	Greenberg	O/C
1	PUBLICITY	Huetschy	O/C
215	HOT LUNCHES	Ready ②	1230P
	BOX LUNCHES		
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		
	CATERER		
1	TRANS. COORD.	Hill	PER HILL
1	TRANS. CAPT	Hauer	
X	CAMERA/SOUND TRUCK		
X	PRODUCTION VAN		
X	BUSSES		
	GENERATOR TRUCK		
X	CREW CAB/2RM TRLR		
X	PROP. TRUCK		
2	SPEC. EFFECTS/ROBOT TRK		
X	SPEC. EFFECTS TRK		
X	WARDROBE C.C./TRAILOR		
	M.U. C/C/TRAILOR		
X	HONEYWAGON (TRK)		
X	CONSTRUCTION TRUCK		
X	SET DRESSING TRUCK		
3	STATION WAGONS		
2	CREW CABS		
4	MINI VANS		
	5 TON		
X	CRANE		
X	INSERT CAR		
	WATER WAGON		
X	MOTOR HOME		
X	PICTURE CARS	SEE SPECIAL INSTR	
X	FLAT BED TRUCK - SEE SPECIAL INSTR		

TRANSPORTATION

MISC. NOTES

SW CALL: 7A RPT

MAKEUP CALL: 8A

CALL SHEET
"SHORT CIRCUIT"

DATE: MON SEPT. 30 19TH 1985 DAY OF

DIRECTOR: GREGG CHAMPION
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION ASSOC. PRODUCERS: Dana Satler/Gary Foster

Prod. #. 990

2nd Unit Jous | ST Unit AT DISNEY RANCH

SET	D/N	SCENES	PGS	CAST	LOCATION
EXT. NOVA ROBOTICS PROVING GROUND (ROBOT DEMONSTRATION) & DESTRUCTION + TV FOOTAGE FOR GEN'L MONITORS	D	1,2,3,4,5		#1-2-3-4-5	DISNEY RANCH

CAST & DAY PLAYERS	PART OF	MAKE-UP/Leave	SET CALL	REMA
AUSTIN PENDLETON	MARINES	PER 1ST UNIT		
FISHER STEVENS	BEN			
TOM LAWRENCE	MARINES GUY			
[illegible]	LUKE			
JOHN GALVIN	OTIS			

2ND Unit

SPECIAL INSTRUCTIONS

TANKS: TENDER, FIRE-TRUCK, TANKS, CARS, MILITARY TRUCK, HELICOPTER

ANIMALS: CHICKEN WIRE

NOTE: LAPTOPPING JOY; TV MONITORS; HEADSETS WALKIES - CLOSE UP

ATMOSPHERE AND STANDINS

CAMERA OPS
SOUND
GRIPS
ELECTRICS
SPECIAL EFFECTS
VIDEO
SECURITY GUARDS

} 75 - PER 1ST UNIT

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
	CONTINUE - COMPLETE EXT. PROVING GROUND		
TUES - 10-1	EXT. CHINESE FOUNTAIN AREA (ESTER ESCAPE)	155, 152, 154	DISNEY RANCH
THRU		155, 150, 154A, 159	
TUES 10-8	EXT. FOREST (T&S CAPTURED + RETURNED TO LAB)	141-143, 145	
	EXT. DEHR SALOON (ESCAPE)	151	
		158 pt	

UPM: STEVE PERRY ASST. DIRECTORS: TOM DAVIES/VICKI LeMAY

PRODUCTION OFFICE PHONE

PRODUCTION: "SHORT CIRCUT" — **DATE** MON - SEPT 30, 1985

PRODUCTION

NO	ITEM	NAME	TIME
1	1ST ASST. DIRECTOR	DAVIES	7A RPT
1	2ND ASST. DIRECTOR	LEMAY	↓
1	SCRIPT SUPERVISOR	SATLER	7A RPT
	DIALOGUE COACH		

CAMERA

NO	ITEM	NAME	TIME
1	CINEMATOGRAPHER	CONNOR	7A RPT
1	OPERATOR	COLLENN	
1	ASSISTANT	NISHINO	
1	ASSISTANT	SAMUELS	↓
X	CAMERA		
	EXTRA OPERATOR		
1	EXTRA ASSISTANT	McLEAN	7A RPT
1	STILL PHOTOGRAPHER		
1	KEY GRIP	FAY	7A RPT
1	2ND GRIP	KING	↓
2	EXTRA GRIPS		
	CRANE OPERATOR		
1	CRAB DOLLY GRIP	MERRILL	7A RPT
X	CRAB DOLLY		
	PAINTER		
	CRAFT SERVICE		
	GREENS PERSON		

SET OPERATIONS

NO	ITEM	NAME	TIME
	CONST. COORD.		O/C
	CONST. FOREMAN		O/C
	PROP. MAKERS		O/C
	SPEC. EFFECTS COORD		
	SPEC EFFX FOREMAN		
	SPECIAL EFFX.		
1	ROBOTICS SUPV.	Allard	
1	ROBOTICS LEADMAN	Hill	
3	ROBOTICS CREW	KANE, NEGREND, +1	7A RPT
	HOOK-UP DR. BOOMS		
	SCHOOLROOM TRAILERS		
	DRESSING RM. TRAILERS		
	BENCHES		

SOUND

NO	ITEM	NAME	TIME
1	SOUND MIXER		
1	MIKE OPERATOR		
	SOUND RECORDER		
1	CABLE PERSON		
10	5 WATT RADIOS	ON TRUCK ②	7A
1	10 WATT RADIOS		
	PLAYBACK MACH & OP		
X	SOUND SYSTEM		
	P.A. SYSTEM		

WARDROBE

NO	ITEM	NAME	TIME
1	PROPERTY PERSON	DUNN	7A RPT
	ASST. PROPERTY PERSON		
	EXTRA ASST. PROP. PERSON		
1	SET DRESSER		O/C
1	LEAD PERSON		O/C
1	DRAPERY PERSON	1	O/C
	SWING GANG PERSONNEL		O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	Visual Consultant		
1	ART DIRECTOR		
1	ASST. ART DIRECTOR		
	ANIMALS		
	WRANGLERS		
2	HANDLERS	GRISCO/GRISCO	7A RPT
	AHA REPRESENTATIVE		
1	COSTUMER FOR MALES		
1	COSTUMER FOR FEMALES		
1	EXTRA COST. FOR MALES	Evans	7A RPT
	EXTRA COST. FOR FEMALES		

MAKE-UP

NO	ITEM	NAME	TIME
	MAKE-UP PERSON		
	EXTRA MAKE-UP PERSON		
	BODY MAKE-UP PERSON		
	HAIR STYLIST		
	EXTRA HAIR STYLISTS		

ELECTRICAL

NO	ITEM	NAME	TIME
1	GAFFER	MAEHL	7A RPT
1	SECOND ELECTRICIAN	JASON	↓
	LAMP OPERATOR		
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	OPERATIONS PHONE		
	PORTABLE TELEPHONE		
	WIG WAG		
	WORK LIGHTS		

POLICE & FIRE

NO	ITEM	NAME	TIME
1	LOCATION MANAGER	Indig	O/C
X	FIRE WARDEN LOC		PER LOC MGR
	WHISTLE PERSON		
	SET SECURITY PERSON		
X	CITY POLICE		PER LOC MGR
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC MGR
1	FIRST AID		

MISCELLANEOUS

NO	ITEM	NAME	TIME
	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC. ASST. CAMERA PERS.		
	PROCESS GRIPS		
	PROCESS ELECT.		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
1	VIDEO PKG & OPER		
1	PROJECTIONIST		
1	EDITOR		O/C
1	ASST. EDITOR		O/C
1	APPR. EDITOR		O/C
1	PUBLICITY		O/C

CATERER

NO	ITEM	NAME	TIME
	HOT LUNCHES		
	BOX LUNCHES		
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		

TRANSPORTATION

NO	ITEM	NAME	TIME
1	TRANS. COORD.	HILL	PER HILL
1	TRANS. CAPT	Hauer	
1	CAMERA/SOUND TRUCK		
	BUSES		
	GENERATOR TRUCK		
	CREW CAB/2RM TRLR		
	PROP. TRUCK		
1	SPEC. EFFECTS/ROBOT TRK		
1	SPEC EFFECTS TRK		
	WARDROBE C.C./TRAILOR		
	M.U. C/C/TRAILOR		
1	HONEYWAGON (4 RM.)		
	CONSTRUCTION TRUCK		
	SET DRESSING TRUCK		
2	STATION WAGONS		
1	CREW CABS		
2	MINI VANS		
	5 TON		
1	10 TON/GRIP/ELEC		
1	INSERT CAR		
	WATER WAGON		
	MOTOR HOME		
X	PICTURE CARS	SEE SPECIAL INSTRUC	↓

MISC. NOTES

SW CALL: 7A REPORT TO LOCATION

SHOOTING CALL: 8A

CALL SHEET
"SHORT CIRCUIT"

DATE: OCT. 10
27TH DAY OF

DIRECTOR: GREGG CHAMPION
EXEC. PRODUCERS: MARK DAMON & JOHN HYDE
PRODUCERS: LARRY TURMAN & DAVID FOSTER
CO-PRODUCER: DENNIS JONES
SUPV. PRODUCER: GREGG CHAMPION

Prod. #. 990

SET	D/N	SCENES	PGS	CAST	LOCATION
EXT. LOADING DOCK (#5 ROLLS OUT OF LOADING DOCK AND ONTO FLATBED)	D	15			SUNKIST 14130 RIVERSIDE SHERMAN OAKS 818-986-9800 SEE MAP
Possible #5 alone fence to wrecking yard					

CAST & DAY PLAYERS	PART OF	MAKE-UP/Leave	SET CALL	REM
CRAIG SHEFFER	PUPPETEER #5 ↓	CAPPT ↓		
RAY WISE				

2ND Unit

SPECIAL INSTRUCTIONS

TARGET INSERT CAR: FLATBED
RADIO: FULL RC RADIO CONTROL #5 (WITH STEER VERSION) IN CONTROLLED CRASH ALLEY
WORK HOURS SHIFT
ACT WITH #5 FOR EDIT TO

ATMOSPHERE AND STANDINS

UNABLE TO DRIVE AS BEFORE

ADVANCE SHOOTING NOTES

SHOOTING DATE	SET NAME	SCENE NOS.	LOCATION
EXT.	EXT. HILLTOP ROAD (CUT OFF CAR CHASE)	114	RAY E BREAKDOWN
	EXT. HILL ROAD (RAY'S TOW TRUCK)	111	SAME
	EXT. WRECKING YARD	116,17	TRK
DAY/NITE	EXT. TRAILERS (TRK)	133,34	TRK
	EXT. CAR CRASHES (TRK)	137	↓
	EXT. CAR CRASHES (TRK)	137	
	EXT. CAR CRASHES (TRK)	138	
	EXT. STEPHANIE'S (TRK)	78,84	
	EXT. MT. ROAD (TRK)	109	↓
			SAME
		160	
		174,175	176,177 ↓
	EXT. BREAKDOWN	182-201	

UPM: STEVE PERRY

ASST. DIRECTORS: TOM DAVIES/VICKI LeMAY

202-3306

PRODUCTION: "SHORT CIRCUT" — —

DATE THURS OCT 27

NO	ITEM	NAME	TIME
PRODUCTION			
1	1ST ASST DIRECTOR	DAVIES	7A
1	2ND ASST DIRECTOR	LEMAY	↓
1	SCRIPT SUPERVISOR	NEWPORT	7A
	DIALOGUE COACH		
CAMERA			
1	CINEMATOGRAPHER	CONNOR	7A
1	OPERATOR	COLLENN	
1	ASSISTANT	NISHINO	
1	ASSISTANT	SAMUELS	↓
X	CAMERA		
	EXTRA OPERATOR		
1	EXTRA ASSISTANT	STATON	7A
1	STILL PHOTOGRAPHER		
1	KEY GRIP	FAY	7A
1	2ND GRIP	KING	↓
2	EXTRA GRIPS		
	CRANE OPERATOR		
1	CRAB DOLLY GRIP	MERRILL	7A
X	CRAB DOLLY		
	PAINTER		
SET OPERATIONS	CRAFT SERVICE		
	GREENS PERSON		
	CONST. COORD.		O/C
	CONST. FOREMAN		O/C
	PROP. MAKERS		O/C
	SPEC. EFFECTS COORD		
	Spec EFFX FOREMAN		
2	SPECIAL EFFX. CADGEMI, STOKES		7A
1	ROBOTICS SUPV.	Allard	
1	ROBOTICS LEADMAN	Hill	
3	ROBOTICS CREW	KING, SCHLEMI	7A
	MOCK-UP DR. ROOMS		
	SCHOOLROOM TRAILERS		
	DRESSING RM. TRAILERS		
	BENCHES		
SOUND 1	SOUND MIXER		
1	MIKE OPERATOR		
	SOUND RECORDER		
1	CABLE PERSON		
10	5 WATT RADIOS	ON TRUCK	
1	10 WATT RADIOS	↓	
	PLAYBACK MACH & OP		
X	SOUND SYSTEM		
	P.A. SYSTEM		
1	PROPERTY PERSON	DUNN	7A
	ASST. PROPERTY PERSON		
	EXTRA ASST. PROP. PERSON		
1	SET DRESSER		O/C
1	LEAD PERSON		O/C
1	DRAPERY PERSON		O/C
	SWING GANG PERSONNEL		O/C
	WARDROBE RACKS		
	MAKE-UP TABLES		
	HAIR DRESSING TABLES		
1	Visual Consultant		
1	ART DIRECTOR		
1	ASST. ART DIRECTOR		
	ANIMALS		
	WRANGLERS		
	HANDLERS		
	AMA REPRESENTATIVE		
1	COSTUMER FOR MALES		
1	COSTUMER FOR FEMALES		
1	EXTRA COST. FOR MALES	Evans	7A
	EXTRA COST. FOR FEMALES		

NO	ITEM	NAME	TIME
MAKE-UP	MAKE-UP PERSON		
	EXTRA MAKE-UP PERSON		
	BODY MAKE-UP PERSON		
	HAIR STYLIST		
	EXTRA HAIR STYLISTS		
ELECTRICAL 1	GAFFER	MAEHL	
1	SECOND ELECTRICIAN	NIPPELL	
1	LAMP OPERATOR	TAYLOR	
	WIND MACHINE & OPERATOR		
	GENERATOR & OPERA.		
	AIR COND. & HEAT		
	OPERATIONS PHONE		
	PORTABLE TELEPHONE		
	WIG WAG		
	WORK LIGHTS		
POLICE & FIRE 1	LOCATION MANAGER	Indig	O/C
X	FIRE WARDEN LOC		PER LOC
	WHISTLE PERSON		
	SET SECURITY PERSON		
X	CITY POLICE		PER LOC
	STUDIO POLICE		
X	MOTORCYCLE POLICE		PER LOC
1	FIRST AID		7A
MISCELLANEOUS	PROCESS EQUIPMENT		
	PROCESS CAMERA PERSON		
	PROC ASST CAMERA PERS		
	PROCESS GRIPS		
	PROCESS ELECT		
	PROJECTION MACHINE		
	PROJECTIONIST PROCESS		
1	VIDEO PKG & OPER		
1	PROJECTIONIST		
1	EDITOR		O/C
1	ASST. EDITOR		O/C
1	APPR. EDITOR		O/C
1	PUBLICITY		O/C
CATERER 55	HOT LUNCHES FOR 2	12 N	
	BOX LUNCHES		
	DINNERS		
X	GALLONS OF COFFEE		
	GALLONS		
X	DOZEN DOUGHNUTS		
TRANSPORTATION 1	TRANS. COORD.	HILL	PER HILL
1	TRANS. CAPT	Hauer	
1	CAMERA/SOUND TRUCK		
	BUSSES		
1	GENERATOR TRUCK		
	CREW CAB/2RM TRLR		
	PROP. TRUCK		
1	SPEC. EFFECTS/ROBOT TRK		
1	SPEC. EFFECTS TRK		
	WARDROBE C.C./TRAILOR		
	M.U. C/C / TRAILOR		
1	HONEYWAGON (SEPTIC)	7 RMS	
	CONSTRUCTION TRUCK		
	SET DRESSING TRUCK		
2	STATION WAGONS		
1	CREW CABS		
1	MINI VANS		
	5 TON		
1	10 TON/GRIP/ELEC		
1	INSERT CAR		
	WATER WAGON		
	MOTOR HOME		
X	PICTURE CARS	SEE SPEC INSTRN	

MISC. NOTES

The Daily Astorian—BILL WAGNER

Animal trainer Dennis Grisco shares a moment with some of his favorite "stars," dogs, from left to right, Shotgun, Kelly and Robin, a wolf named T.J. and a Great Horned owl named Cooter.

Film trainer enjoys 'dog's life'

By ANDREA KENNET
Of The Daily Astorian

For Dennis Grisco, Hollywood moviemaking is a dog's life — and an owl's, a hawk's, a wolf's and an opossum's.

The 44-year-old Californian trains and supplies animals for films and television productions.

He brought a menagerie to Astoria for the filming of the John Badham movie, "Short Circuit." Included were a Canadian timber wolf named T.J., a Sicilian donkey named Sicily, a raccoon named Bandit, a Great Horned owl named Cooter, and a squirrel named Squeaky — plus a goat, hawk, raven, possum, three house cats, two rabbits, nine dogs, two sheep, four geese and a dozen chickens.

Most of the animals settled in at the yard of the Hume Street house where much of the local filming was done. Three German shepherds played guard dogs for a high tech firm.

The animals serve to establish actress Ally Sheedy's character as an animal lover. In the $16 million production scheduled for release next year, Miss Sheedy portrays a fast food caterer who wants to save all animals and gives sanctuary to a runaway robot that believes it's alive. The mechanical and human stars share the limelight with a shaggy mutt called Beasley, played by a 5-year-old female dog named Robin.

While Grisco is no stranger to the types of animals brought to the Astoria set, he said the assortment was unusual. The combination caused no problems, just larger food bills and more animals to care for at one time, he said.

The dogs, wolf and possum ate one chicken and 5 pounds of red meat daily, and the herd animals and poultry dined on 100 pounds of grain feed. Most of the food Grisco bought at local grocery stores and feed stores, although he checked to make sure a special brand of dog food was available before he left California.

Grisco's most unusual assignment for "Short Circuit" called for grasshoppers and butterflies. He and his 23-year-old son and head animal trainer, Bill, gathered the insects from fields along Oregon highways.

While traveling to locations, the animals ride in cages stacked in a four-horse trailer. The mixture of squawking, meows, barks and howls emanating from the trailer drew some surprised reactions when he stopped at service stations along the way, Grisco recalled.

Some of his animals are orphaned wildlife or unwanted pets that he retrieved from animal pounds. He also raises many of his animals.

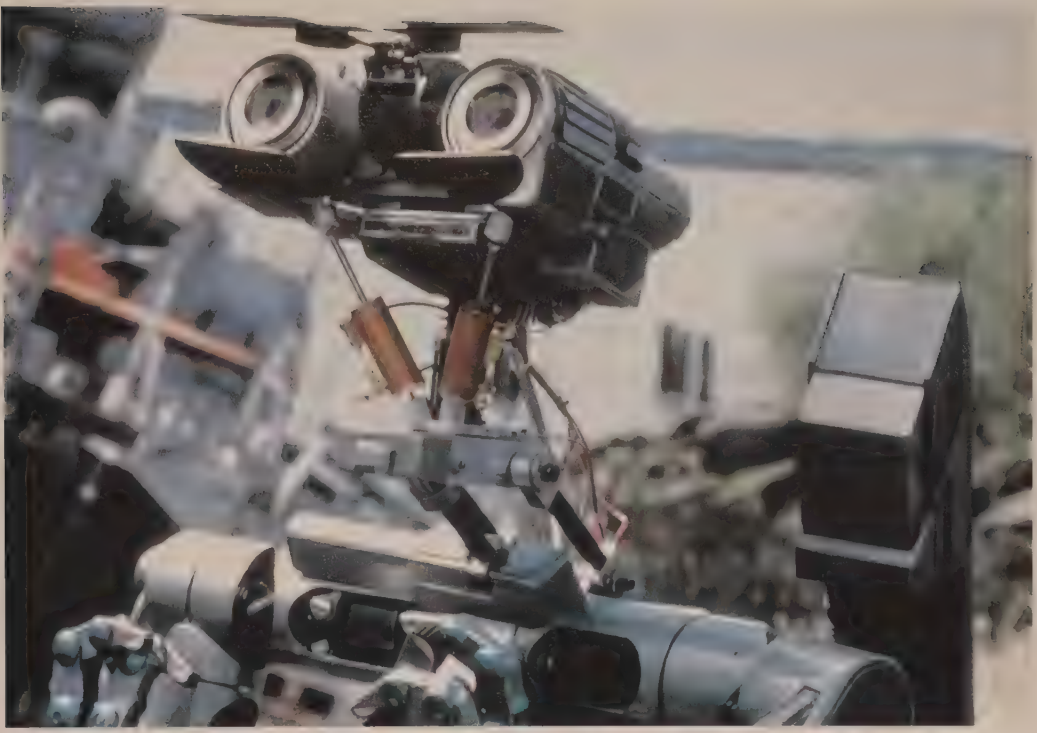
T.J., a 5-month-old Canadian timber wolf that makes its film debute in "Short Circuit," is the third generation of his family raised by Grisco. Cooter, a 3-year-old Great Horned owl, fell from its nest and was brought to the training center.

A love of falconry led Grisco to Hollywood. The Chicago native followed his father into the plumbing business, but practiced falconry as a hobby. MGM enlisted his bird and help when it needed a falcon for the 1964 movie "The Sandpipers," and Grisco was hooked. He never returned to his plumbing job.

He spent six years with Disney productions. His animals have most recently appeared in the movies "Poltergeist," "Superman 3," "American Flyer," "Flashdance" and "E.T."

He also supplies the hound for the television series "Airwolf," and Squeaky the squirrel recently appeared in a rock video.

Shotgun, a 9-year-old German shepherd mix who commands $200 per hour, and his nephew, Thor, regularly appear on the televison show "The A-Team."



回路不良で逃亡した秘密兵器ロボットがステファニーとの交流で〝自意識〟に目覚めて……「ショート・サーキット」

by あづまゆか

最近、レストランのウエイターとしても、ロボットが登場して、宇宙飛行士の助けになるらしい。科学

チ・フレーズが、映画を観たあとで、感動になる。〝ショート・サーキット〟は、ロボットと人間のリレーションを、ファンタスティックに描いた作品だ。

ナンバー・ファイブは、政府のトップシークレット戦闘マシーンとして、ノバ・ロボット工学研究所が製作した歩兵ロボットだ。No.1からNo.5までの、5台のロボットは、関係者の前で、レーザー光線使用の

だ。ところが、5台目のロボット（No.5）が事故で、

のロボットが秘密兵器であるばかりか、人まで殺しかねないと、ノバ研究所の人々は、死の思いで後を追う

ナンバー・ファイブがやってきた先の農家でステファニー

このロボットを初め

リアンだとカン違いした彼女は、〝ようこそ地球へ〟と歓迎する。〝インプット〟こそ、くり返すロボットは、戦闘のための軍事インプットが必要だったのだ。しかし、

てしまう。心優しいステファニーにプログラムされた

とって死は、体を分解されることだ。でもロボットは、生きものじゃない。いくら科学が進歩したとて、機械

ニー。そして、このロボットを生み出した科学者クロ

ックなアドベンチャーを描いたジョン・バタムだ。

テファニー役には〝ウォー・ゲーム〟〝ブレックファス

・エルモン

れっ子ぶりを発揮しているアリー・マーティ、科学者

のスティーブ・ガッテンバーグ。そして助手ベンは、〝フラミンゴ・キッド〟のフィッシャー・ステーブンズが

さっそく先日、この作品の監督や出演者たちにインタビューをしに、ロスのセンチュリー・プラザ・ホテルへ行ってきた。

ーのデビッド・フォスター。日本の話には目を輝かたるまで、反対に質問をされてしまったほどだ。監督のバタムは、ロボットの下見に日本まで足を運んだという。ロボットは、ロボットのレシーバーだけがわか

「自由を求めて、撮影所からロボットが必死に駆け出してしまったことがあった。スタッフ全員で追いかけ回して、やっとの思いでスイッチをOFFにしたんだ」と、バタム。

を指さして

ノーメイクの気取りのない女の子だ。

立つと気分がスーッとするの。私は死ぬまで演技をし

然、映画のベンより若々しいガット・ルッキング！

語を話しているのだ。アレー!?

「S・ガッテンバーグとの間に、キャラクターの違いが欲しいということで、急にインド人になれっていわれたんだ。発音は、インストラクターから猛レッスンを

素顔の彼は、驚くほどチャーミングだった。

もホントいうと、私がいま一番、会いたいのは、ナン

short circuit

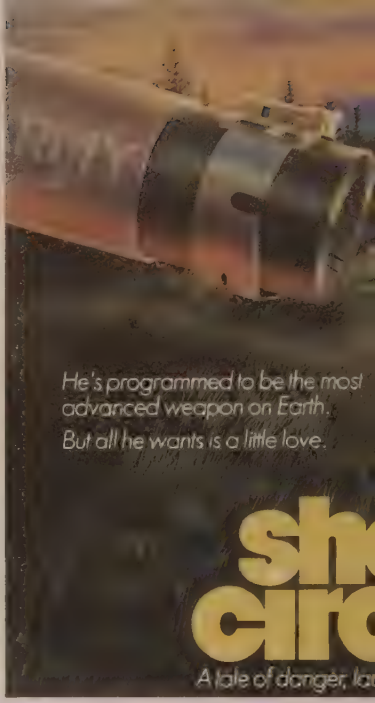
Elle a vingt-trois ans. Elle est jolie. Elle s'appelle Stéphanie et habite un petit bungalow isolé. Elle a décidé que sa mission sur terre était de sauver, protéger et nourrir chaque animal qu'elle rencontrerait...

Number Five est un robot. Pas n'importe lequel. Il a été construit par un petit génie de l'électronique, nommé Newton Crosby. Il était prévu pour un usage pacifiste, tel que préparer des cocktails, mais les militaires qui ont financé sa construction en ont décidé autrement. Il est armé de rayons-lasers offensifs et programmé pour la guerre nucléaire. Mais depuis que la foudre a amélioré ses circuits, Number Five n'est plus la simple et obéissante machine de jadis. Il a pris le chemin des écoliers et a appris l'émotion et la passion. Il est devenu un être humain : ce qui n'est pas évident du tout pour un robot...

Quand Stéphanie le découvre dans son camion, elle le prend pour E.T. et est prête à le défendre contre le monde entier. Mais très vite, elle comprend qu'elle a affaire à une machine de guerre et téléphone à ses propriétaires.

Lorsque Newton Crosby vient sur place se rendre compte de ce qui ne va pas, il est accompagné d'un chef de la sécurité, qui a ordre d'éliminer le robot déviant. Stéphanie et Number Five n'ont que le temps de fuir et quand Newton les rejoint, dans leur combat pour la survie, il n'y aura plus de doute : l'amour sera au rendez-vous !

Entretien avec Gary Foster, producteur :



Un dossier de Randy

Gary Foster, le producteur de *Short Circuit*, a une hérédité chargée... Son père, David Foster, est à lui seul la moitié de l'un des tandems de producteurs les plus célèbres de Hollywood. Et pourtant, en sortant de l'université, son diplôme en poche, Foster Junior entreprit de se frayer tout seul un chemin dans ce métier. Il semble n'avoir pas trop mal réussi, puisque son premier film vient de sortir sur nos écrans...

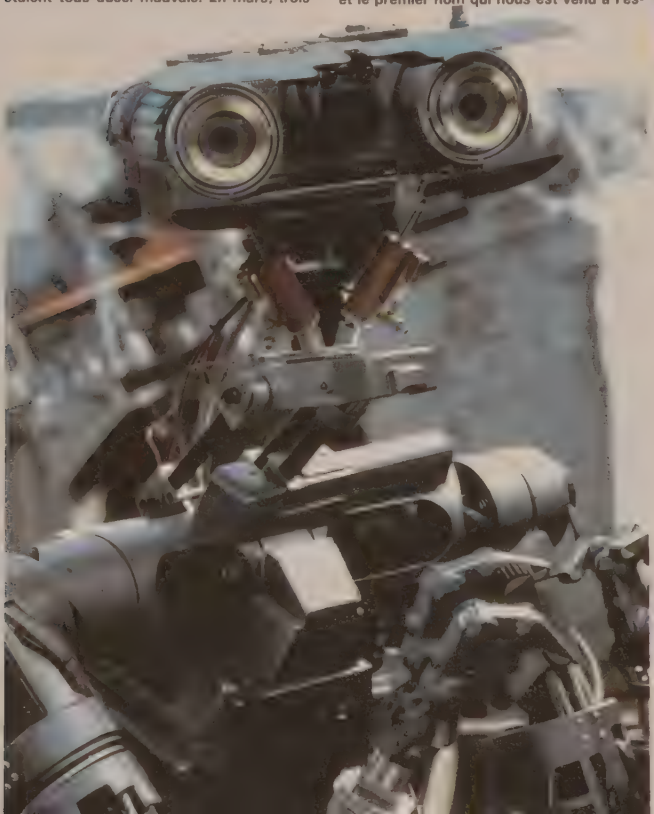
Comment avez-vous été amené à travailler sur SHORT CIRCUIT ?

C'était à Noël 1984. Nous étions allés skier, ma femme et moi, avec sa famille, et il se trouve qu'elle a un jeune frère de huit ans qui ne s'intéresse qu'aux robots transformables, il a fallu que nous en achetions un à l'aéroport pour que ses parents puissent le lui offrir, parce qu'ils n'avaient pas réussi à en trouver un seul dans le magasin de jouets local : ils étaient tous vendus !

Je me suis dit qu'il serait peut-être astucieux de faire un film sur les robots, puisque ça intéressait tellement les jeunes, mais c'était plus facile à dire qu'à faire. J'ai commencé à en parler avec des scénaristes, à lire des scénarios sur la robotique, mais ils étaient tous aussi mauvais. En mars, trois mois plus tard, donc, j'ai rencontré un de mes amis et je lui ai parlé de mon idée, qui tenait plus de la cause perdue d'avance que d'autre chose. C'est alors qu'il m'a raconté que certains de ses camarades de classe avaient écrit un scénario dans lequel il était question d'un robot. J'ai pour principe de tout lire, et sans trop y croire, je lui ai conseillé de leur demander de m'appeler et ils m'ont envoyé leur script.

Je l'ai lu dans la nuit, et je n'arrivais pas à en croire mes yeux : c'était un scénario prêt à tourner ! Je me suis rendu compte que je tenais entre mes mains quelque chose comme personne n'en avait encore jamais vu. Alors je me suis demandé comment en tirer le meilleur parti possible, et c'est ainsi que j'ai foncé dans ce bureau le lendemain même pour exiger de David (Foster) et de Lary Turman qu'ils annulent tous leurs rendez-vous de la journée pour le lire tout de suite. Je me rappelle que je hurlais, tellement j'étais excité. Ils ont lu le scénario et ils ont pensé la même chose que moi. Dix jours plus tard, PSO faisait un chèque monumental à ces deux gars qui n'avaient jamais écrit un scénario de leur vie en dehors de celui-là. Alors, quand on parle du miracle de Hollywood (1)...

Ensuite, nous avons commencé à dresser une liste des metteurs en scène possibles, et le premier nom qui nous est venu à l'esprit est celui de John Badham. Nous lui avons remis le scénario et le lendemain il nous téléphonait pour demander : « Où est-ce que je dois signer ? ». En deux semaines, nous avions un metteur en scène, un contrat et un film prêt à démarrer. On n'avait jamais vu ça ! La pré-production a commencé en avril, et nous avons donné le premier tour de manivelle en septembre 85.



Quel rôle avez-vous joué dans la conception du robot ?

Notre méthode à John, David, Larry et moi-même a consisté à parler à toutes les personnes intéressées par la réalisation du robot. Le choix de la personne responsable de sa fabrication a fait l'objet d'une décision collective. Après avoir désigné Eric Allard, nous nous sommes dit que ce serait peut-être pas une mauvaise chose de faire appel à Syd Mead, qui a toujours des idées insensées sur toutes ces questions. John, Eric et Syd se sont alors réunis plusieurs fois pour travailler différents concepts, puis ils nous ont appelés pour les passer en revue avec eux.

Le problème avec John c'est que, quand il met un film en scène, il ne faut pas compter sur lui pour faire quelque chose avec quoi il n'est pas d'accord. Mais on peut toujours donner son avis ! Au début de la pré-production, nous nous réunissions au moins une fois par semaine, tous ensemble, et si nous n'étions pas d'accord avec quoi que ce soit, le script, les décors, nous avions l'occasion de nous exprimer.

(1) : Les scénaristes en question viennent de terminer un scénario pour Spielberg, qu'il va tourner, et il leur en a déjà commandé un autre...

circonstances imaginables : à la fin de la journée, alors que la lumière commençait à décliner.
C'était un samedi, à sept heures du soir, et nous n'avions vraiment aucune envie d'être obligés de revenir dans ce cimetière de voitures où nous ne pouvions venir que le samedi, parce que nous avions besoin d'être seuls pour pouvoir travailler.
Nous aurions dû commencer le tournage beaucoup plus tôt dans l'après-midi, mais lorsque nous avons fixé le robot sur la bande transporteuse, nous nous sommes rendu compte que nous n'avions pas suffisamment dégagé le passage et nous avons hurlé de toute la force de nos poumons en voyant ce qui allait se passer dès que le tapis roulant a commencé à avancer : le robot allait être pulvérisé... Il ne s'est pas arrêté assez vite, et il s'est retrouvé pendu par les talons, puis une main s'est détachée, les gars se sont précipités pour le rattraper, mais la deuxième main a lâché à son tour, et c'était affreux, on aurait dit qu'il était vivant. Il s'est écrasé trois ou quatre mètres plus

bas, sur le coup de deux heures de l'après-midi, et nous avons passé le restant de la journée à faire autre chose pendant que l'équipe technique le rafistolait.
Nous y sommes revenus en pleine panique, alors que le soleil se couchait, et j'ai été moi-même étonné de la qualité du résultat. C'est une séquence à laquelle je tenais beaucoup, mais j'ai dû me résoudre à la couper.

L'année dernière, toutes sortes de minorités raciales ou ethniques ont été agressées au cinéma. Ne craignez-vous pas que Ben soit assimilé à un stéréotype racial ?

Si ça continue, on n'aura bientôt plus le droit de se moquer de personne, en dehors peut-être des bons anglo-saxons de race blanche, et encore, à condition qu'ils soient protestants ! Il n'y a plus qu'eux qui ne pensent pas à élever de protestations quand on les tourne en dérision. Les autres sont décidément d'une sensibilité exacerbée. J'espère que les Indiens ne vont pas porter plainte... Tout ça me paraît bien innocent quand même, et nous avons affaire à un personnage intelligent, brillant, jusque dans l'humour. Nous ne le tournons pas en ridicule, pas plus que les personnages qui lui donnent la réplique ne le ridiculisent. Je crois que notre intention est sans ambiguïté. Je vois à quoi vous faites allusion, et je pense que vous n'avez pas tort, mais il y a des gens qui se sont sentis concernés bien à tort, ou qui ont fait preuve, en tout cas, d'une susceptibilité un peu exagérée. S'il fallait ménager tout le monde, on n'aurait plus le droit de s'amuser au dépend de qui que ce soit, alors !

En quoi diffère le traitement que vous avez réservé à la technologie - ou plutôt aux diverses technologies mises en œuvre dans vos trois films « high-tech », et avez-vous l'impression que celui-ci ait été le plus difficile à faire des trois ?

Oui, sans aucun doute, dans la mesure où les techniques auxquelles nous avons été amenés à faire appel étaient aussi les moins éprouvées : la technologie de *Blue Thunder* était essentiellement basée sur celle des hélicoptères, qui est une chose solide et prouvée, puisqu'il y a continuellement des hélicoptères en l'air. Il n'y avait aucun risque, à condition de s'en tenir aux règles établies. La quincaillerie décorative, attirante, qui l'agrémentait était classique, du point de vue cinématographique. Il n'y avait rien d'inattendu ou de vraiment ardu là-dedans. *War Games* reposait aussi sur des principes technologiques acquis, si je puis dire, tels que ceux de l'informatique. Nous nous sommes contentés de les adapter.
Alors que là, il s'agissait de construire un robot susceptible de faire des choses qu'aucun robot n'avait encore jamais faites, et de se débrouiller pour qu'il ait l'air humain et d'agir de son propre chef. C'était, et de loin, le plus compliqué des trois films. Comment voulez-vous arriver à un résultat pareil ? Il a fallu déployer des trésors d'inventivité. Il y a eu des jours où nous avons tous cru que nous allions devenir fous, parce que nous n'aurions jamais assez d'argent pour finir le film. Et pourtant, nous en avons dépensé, de l'argent ! Et nous y avons passé du temps...Or, en plus, nous n'avions pas le loisir d'attendre que les problèmes se règlent tout seuls : il fallait que ça aille vite ; ou bien nous trouvions une solution tout de suite, ou bien nous passions à autre chose. C'est ainsi que Eric Alerd a été élu « interprète le plus indispensable de l'équipe », non seulement parce qu'il a réussi à construire le robot, mais encore parce qu'il est parvenu à le faire fonctionner, et à en sortir ce qu'il voulait. Une véritable performance !

Vous devez vraiment aimer résoudre des problèmes techniques, parce qu'autrement, après Blue Thunder, vous auriez radicalement changé d'orientation, non ?

C'est ce que j'ai déjà dit après *Dracula*... Il y avait déjà des tonnes d'effets spéciaux dans *Dracula*, vous savez. A ce moment-là, je me rappelle avoir pensé qu'il n'était pas étonnant que les gens deviennent fous dans ce métier, et que ce n'était pas pour moi ! Je dois être un peu dingue moi-même pour aimer ces gadgets. J'adore y réfléchir, essayer d'en inventer, de trouver des solutions pour qu'ils fonctionnent. Et pourtant j'aime encore davantage les êtres humains et je m'efforce toujours de les intégrer aux gadgets. C'est un défi permanent. Comme vous disiez tout à l'heure, il arrive trop souvent que l'individu n'ai pas le dessus face à la machine, et on se laisse très vite aller à cette facilité. C'est pourquoi je fais toujours en sorte de ne négliger aucun élément.

Préférez-vous les films avec ou sans effets spéciaux ?

Ce qui compte avant tout, ce sont les valeurs humaines, alors... Disons que c'est ce qui prime, lorsque j'ai le choix ; il me semble que c'est plus satisfaisant, en fin de compte. On ne peut pas faire des pâtés de sable toute sa vie, et même les pâtés de sable électroniques n'ont qu'un temps. Maintenant, s'ils ont une valeur humaine, c'est autre chose... ■

... Imaginez-vous joue contre joue avec un robot grande taille. Heureusement, il dansait très bien ! Avec cette machine, j'ai vécu une des plus étranges et merveilleuse amitié que l'on puisse imaginer ! » (Ally Sheedy)

Il fit une percée au grand écran avec *The Chicken Chronicles*, en 1977. Il incarnait dans ce film un étudiant de dernière année dont la principale préoccupation était de coucher avec la fille de ses rêves. Il ne devait pas tarder à obtenir d'autres rôles comiques dans *Can't Stop the Music*, *Diner*, qui connut le succès que l'on sait, *Police Academy* ainsi que sa séquelle, *Police Academy II*, et plus récemment *Bad Medecine*.

A vingt-huit ans, Steve Guttenberg a déjà un palmarès impressionnant. Après avoir suivi les cours de la New York City's School for the Performing Arts (rendue célèbre par le film *Fame*), il s'est installé à Los Angeles où il a très vite décroché des rôles épisodiques dans des séries télévisées.

Mais ceci ne l'a pas empêché d'incarner des personnages dramatiques dans d'autres films souvent proches du fantastique ou de la science-fiction. C'est ainsi qu'il a joué notamment dans *The Boys from Brazil*, avec Gregory Peck et Laurence Olivier, *The Man Who Wasn't There*, ce film fantastique en relief, et *The Day After*, impressionnante description de l'holocauste nucléaire signée Nicholas Meyer.

Les amateurs de science-fiction se souviennent certainement non sans tendresse du portrait que Guttenberg avait fait de Jack, le terrien qui tombait amoureux de la belle extra-terrestre incarnée par Tahnee Welch dans la touchante épopée de Ron Howard : *Cocoon*. Avec *Short Circuit*, Guttenberg s'oriente vers un cinéma de science-fiction plus austère, puisqu'il traite tout simplement de l'intelligence artificielle et de l'éthique scientifique. Et pourtant il réussit à conserver au personnage de Newton Crosby, le « père » de Numéro Cinq, qu'il incarne, toute l'humanité et tout l'humour en demi-teinte qu'on est en droit d'attendre de lui.

Quelle a été votre première impression lorsque vous avez lu le scénario de Short Circuit ?

J'ai été intéressé. Je me suis dit qu'il n'était pas dépourvu de chaleur humaine, ce qui m'importe beaucoup. Et puis j'ai trouvé que l'intrigue progressait rapidement. Les personnages me plaisaient beaucoup, ils recélaient un grand potentiel. Et j'aimais énormément le réalisateur, aussi.

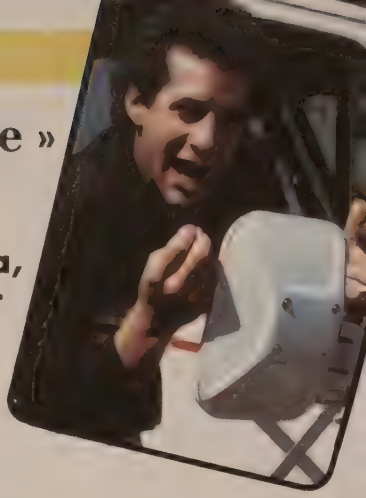
Comment le tournage s'est-il passé ?

Formidablement bien. John Badham est quelqu'un de sensationnel, un réalisateur prodigieux. J'adore travailler avec lui.

Laisse-t-il la possibilité aux acteurs de faire ce qu'ils veulent avec les personnages ?

Absolument, mais en apportant constamment une aide très précieuse. Son souci

Steve Guttenberg, le « père » de Numéro Cinq



« Les hommes qui sont derrière tout ça, les spécialistes d'animatronique, ont été tout simplement prodigieux ! »

principal est de faire en sorte que le film soit bon, que tout soit aussi bon que possible. Il laisse beaucoup de liberté à ses acteurs et il écoute attentivement leurs suggestions. C'est pour cela que j'aime tellement travailler avec lui.

Vous êtes-vous demandé quel pouvait être l'environnement du personnage de Crosby ?

On s'est toujours obligé de se poser la question. Je crois que c'est une démarche automatique chez tous les acteurs. En ce qui me concerne, j'ai eu l'impression de faire évoluer le personnage au fil du tournage, chose dont je retire toujours une grande joie. Crosby est un homme d'idéal ; il croit à quelque chose. Il a foi dans son projet, même si au départ il n'arrivait pas à croire que Numéro Cinq pouvait devenir vivant. Une fois qu'il a constaté que c'était vrai, il s'intéresse de très près au robot qu'il a construit. Il comprend que c'est son invention, sa créature, et qu'il en est responsable. Il ne peut pas la laisser tomber, pas plus qu'un père ne laisserait tomber son enfant.

Crosby n'est pourtant pas le prototype de l'individu susceptible de s'intéresser à un projet militaire. Qu'en pensez-vous ?

Je crois surtout qu'il s'est adressé là où il y avait de l'argent, démarche automatique lorsqu'on sort de fac. Or, de l'argent, on est sûr d'en trouver dans les projets gouvernementaux... Il devait essentiellement tenir à faire ce robot, seulement il se trouve que le but du gouvernement était de l'utiliser contre d'autres gens, à des fins militaires.

Il me semble qu'on a le sentiment, depuis le début du film, qu'il n'approuve pas vraiment les applications militaires données au robot. Il y a une scène dans laquelle, au cours d'un cocktail, je demande « ce qu'il y a de si formidable dans le fait de tuer des gens. » Crosby n'est pas d'accord avec leur projet, mais il a réussi à s'en abstraire en se retirant dans sa bulle. Il faut un incident, au moment où Numéro Cinq vient à la v. , pour qu'il en sorte et affronte véritablement ses responsabilités. Mais c'est contraint et forcé qu'il arrive. Je crois que c'est un trait important du personnage : il s'assume.

Avez-vous parlé à des experts en robotique ?

Oui. John en avait rencontré quelques uns pour *War Games*. J'ai passé quelque temps avec eux et j'ai appris à les connaître. Ça m'a beaucoup plu.

Vous êtes-vous inspiré d'eux ou de l'un d'entre eux pour le personnage de Crosby ?

Disons que oui, en effet. Je me suis surtout inspiré de quelques membres du laboratoire de robotique de Stanford, à Palo Alto. Des gens formidables.

« Numéro 5 est un partenaire étonnant ! » (Steve Guttenberg et Ally Sheedy)

Une excellente entente avec Numéro Cinq...

Comment s'est passé le tournage avec Numéro Cinq ?

Admirablement. Les hommes qui sont derrière tout ça, les spécialistes d'animatronique, ont été tout simplement prodigieux. C'est incroyable tout ce qu'ils arrivent à faire !

Avez-vous essayé de faire comme eux ?

Non. Je m'y suis un peu amusé, mais sans y arriver réellement. Ils ont un talent formidable. Enfin, c'est leur métier.

Avez-vous agi avec Numéro Cinq comme si ce n'était qu'un acteur comme les autres ?

Oui, exactement. Je n'avais pas le choix. C'est venu tout naturellement. A certains moments, en dehors des prises de vues, quand les hommes qui animaient Numéro Cinq et celui qui le faisait parler, Tim, intervenaient dans la conversation, nous nous retrouvions en train de parler à Numéro Cinq comme à n'importe quel autre interprète. C'était très amusant.

Vous n'avez jamais craint que la technologie ne vole la vedette aux acteurs ?

Non. Je savais depuis le début qu'il n'était question que de ça dans le film, que c'était le sujet autour duquel tout tournait. Il n'y avait pas moyen d'y échapper : le film contait plus ou moins l'histoire de Numéro Cinq et guère autre chose. D'ailleurs ce n'était pas plus mal, parce que ça nous laissait le champ libre pour faire autre chose.

Vous vous êtes bien entendu avec Ally Sheedy ?

Magnifiquement. c'est une grande dame. Elle a un talent fou et elle est formidable avec les gens et les animaux. C'était un plaisir de travailler avec elle.

Qu'avez-vous pensé de l'accueil qu'a reçu Cocoon, l'année dernière ?

J'ai été très satisfait. Je pense que c'était un très bon film, et il me semble que les gens l'ont aimé. Je l'ai adoré.

Vous n'avez pas peur d'être catalogué comme un héros de films de science-fiction ?

Non, tant que je ferai des films... Il faut savoir accepter ce qui se présente, à condition que ça plaise. ■

SHORT
CIRCUIT

SHORT
CIRCUIT
JOHN BADHAM

SHORT
CIRCUIT

STEP
SHORT CIRCUIT

SHORT
CIRCUIT

002
003
SHORT CIRCUIT

105
NOVA
SHORT
CIRCUIT

SHORT
CIRCUIT

SHORT
CIRCUIT

SHORT
CIRCUIT

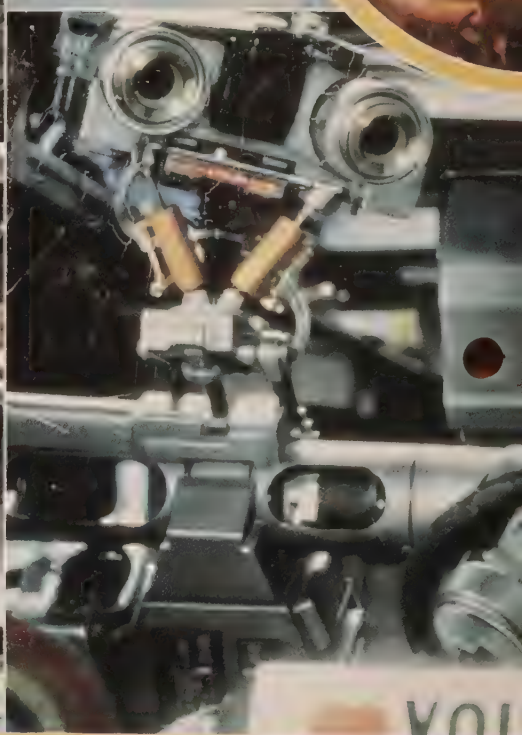
SHORT
CIRCUIT
JOHN BADHAM

SHORT
CIRCUIT

SOMETHING WONDERFUL HAS HAPPENED
NO. 5 IS ALIVE!

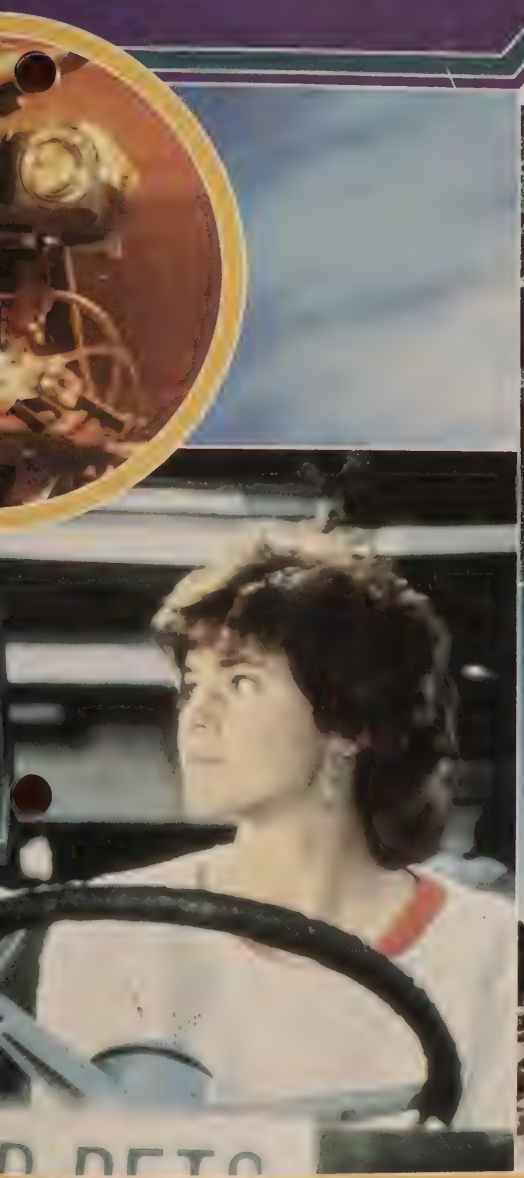
SHORT CIRCUIT

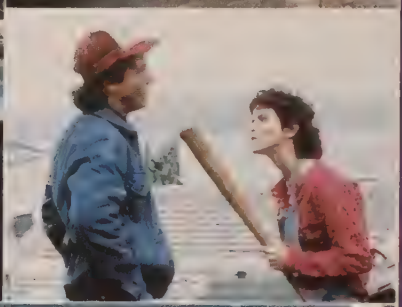
CBS FOX VIDEO



Steve Guttenberg, Ally Sheedy and "Number Five," the robot, star in this comedy thriller about what can go right when something goes wrong at a top secret government project. Newton Crosby (Guttenberg) is a shy, sheltered computer genius who has designed the world's most advanced robots. The military has armed them with lasers to create perfect mobile weapons, but everything changes when a bolt of lightning zaps the robot and brings it to life. Escaping from its home at Nova Robotics, the "living" robot encounters Stephanie Speck (Sheedy), a strong-willed young woman with a soft spot for all living things. She and "Number Five" form a loving friendship. But they have to keep outsmarting Crosby, who wants to repair his "malfunctioning" machine. Nova's trigger-happy

M A MALFUNCTION.





security chief is also determined to get the robot. A happy, heartwarming tale that will thrill old and young alike, SHORT CIRCUIT is a shining celebration of how wonderful it is just to be alive!
98 Minutes
Starring: Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, G.W. Bailey
Directed by: John Badham
Available P.O.P.: Theatrical Poster, Countercard Display

National Ad Campaign: Coming Attractions, Previews, Sneak Previews, Spotlight on Video, Video, Video Review, Video Business, Video Extra, Video Insider, Video Software Dealer, Video Store
1986, Color, 98 Minutes, Rated PG
Catalog Number 3724
Closed Captioned by NCI
Hi-Fi Stereo
Suggested Retail $79.98

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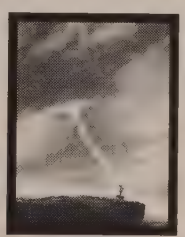
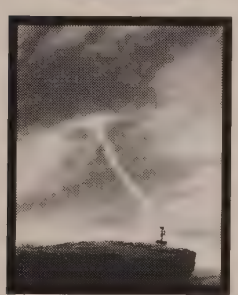


SHORT CIRCUIT



SHORT CIRCUIT

SHORT CIRCUIT

CLOSED CAPTIONED

CLOSED CAPTIONED

Hi-Fi STEREO

Hi-Fi STEREO

CBS FOX VIDEO

CBS FOX VIDEO

CBS FOX VIDEO™

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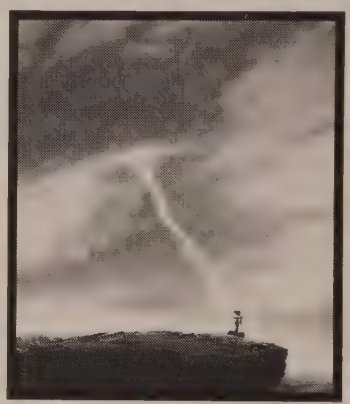
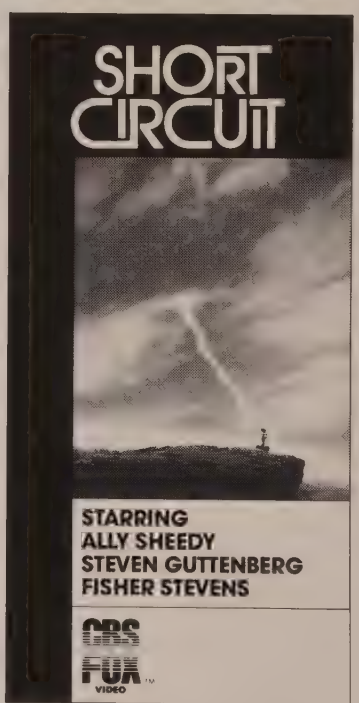
SHORT CIRCUIT



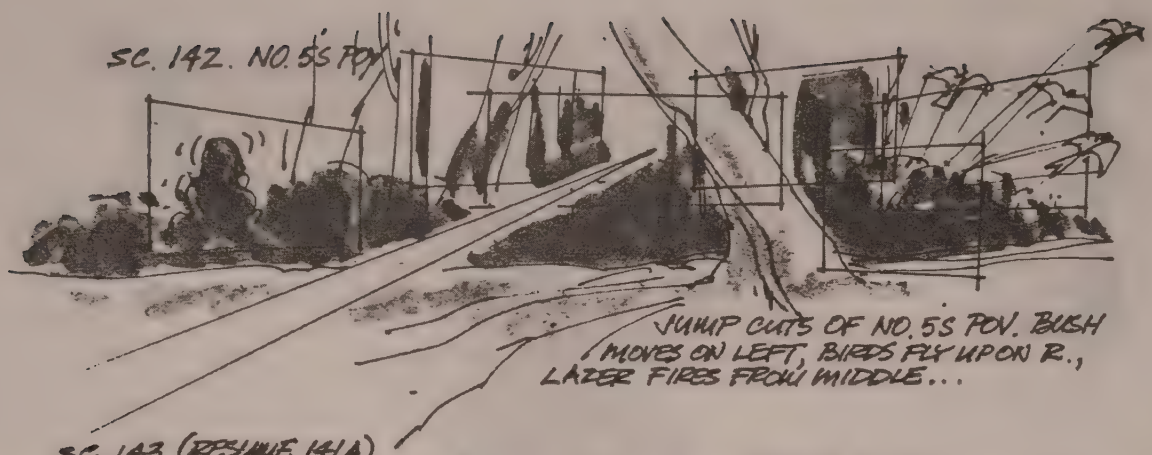
SHORT CIRCUIT

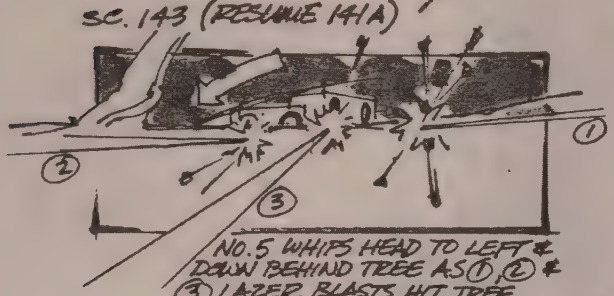


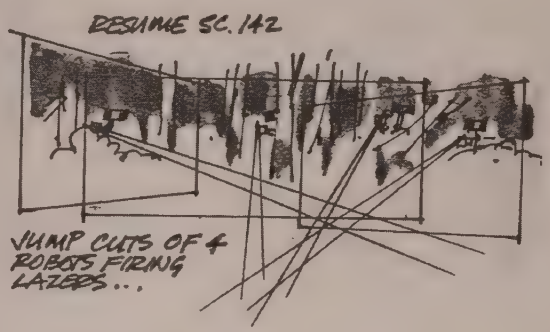
Steve Guttenberg, Ally Sheedy and Number Five star in this warm delightful comedy about a defense department robot that comes to be "alive" after accidently being struck by lightning. One of the funniest and most engaging comedies to come along in years!
Catalog Number 3724
1986, Color, 98 Minutes, Rated PG
Closed Captioned by NCI
Hi-Fi Stereo
Suggested Retail $79.98

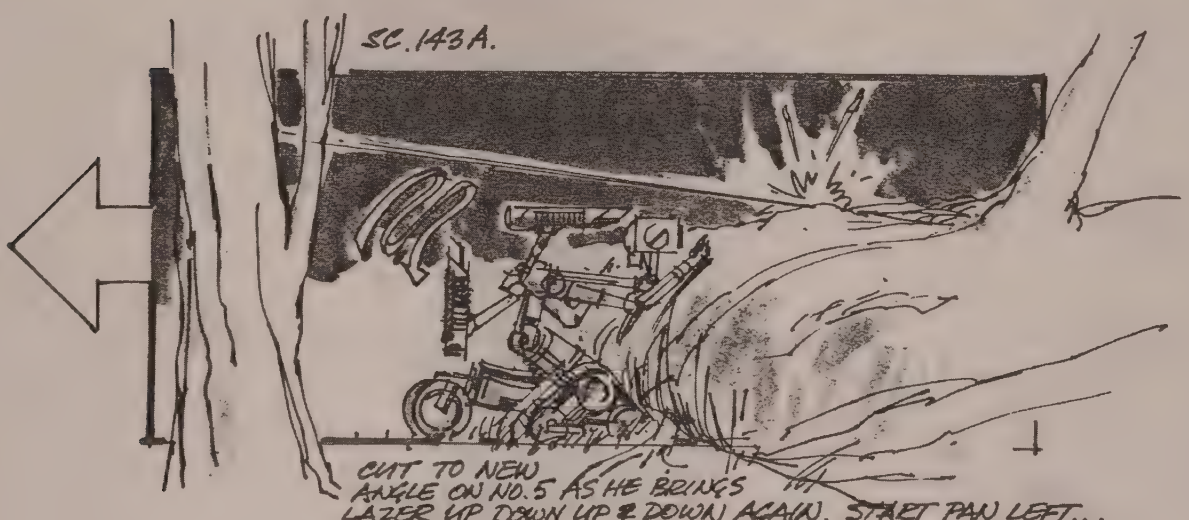
HILIP
AV

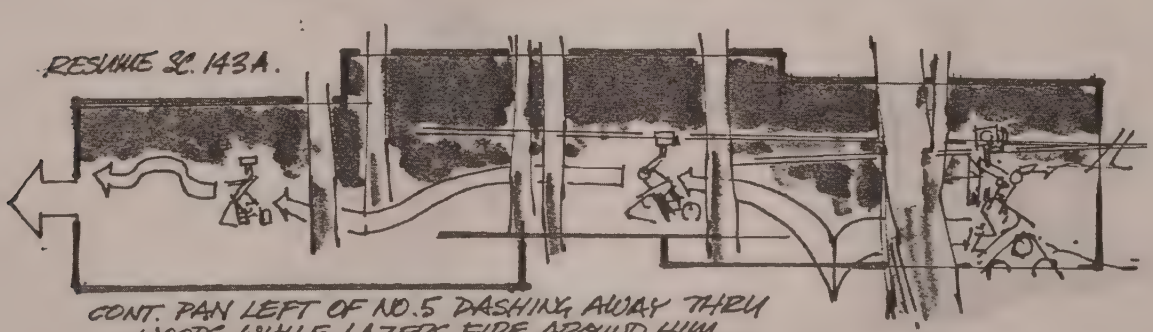
EPHAM FS BACKYARD


SC. 142. NO. 5's POV
JUMP CUTS OF NO. 5S POV. BUSH MOVES ON LEFT, BIRDS FLY UP ON R., LAZER FIRES FROM MIDDLE...

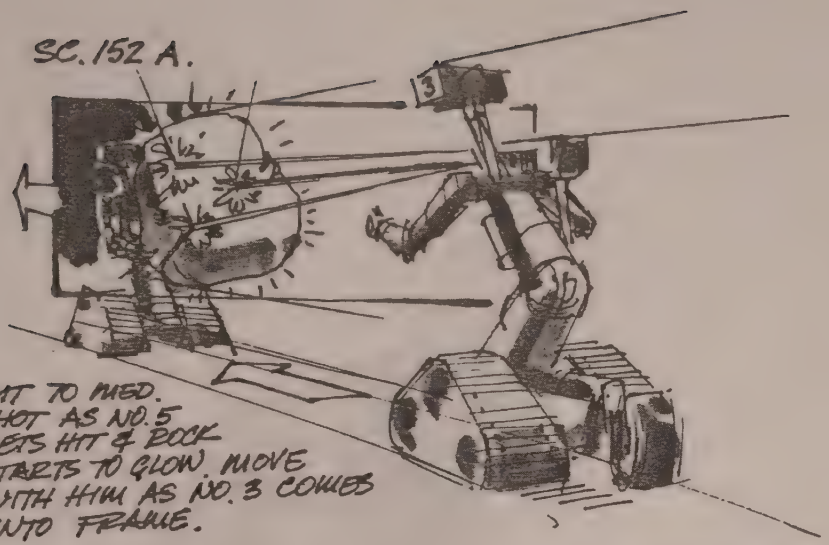

SC. 143 (RESUME 141A)
1
2
3
MF
NO. 5 WHIPS HEAD TO LEFT & DOWN BEHIND TREE AS 1, 2 & 3 LAZER BLASTS HIT TREE.


RESUME SC. 142
JUMP CUTS OF 4 ROBOTS FIRING LAZERS...


SC. 143A.
CUT TO NEW ANGLE ON NO. 5 AS HE BRINGS LAZER UP, DOWN, UP & DOWN AGAIN. START PAN LEFT...

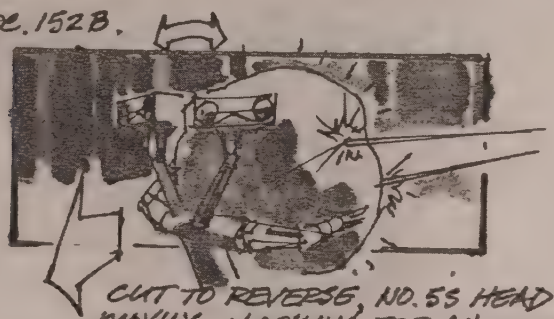

RESUME SC. 143A.
CONT. PAN LEFT OF NO. 5 DASHING AWAY THRU WOODS WHILE LAZERS FIRE AROUND HIM...

SC. 152 A.



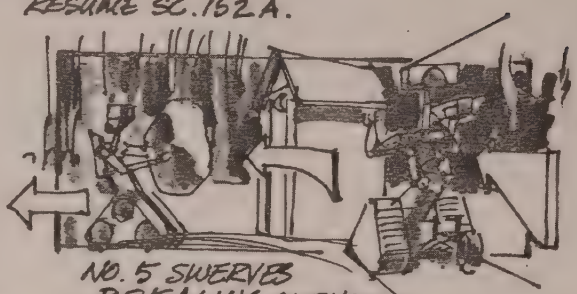
CUT TO MED. SHOT AS NO. 5 GETS HIT & ROCK STARTS TO GLOW. MOVE WITH HIM AS NO. 3 COMES INTO FRAME.

SC. 152 B.



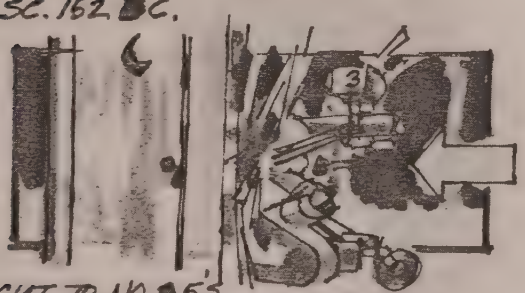
CUT TO REVERSE, NO. 5'S HEAD MOVING - LOOKING FOR AN ESCAPE..

RESUME SC. 152 A.



NO. 5 SWERVES REVEALING OUTHOUSE. NO. 3 HEADS RIGHT FOR IT.

SC. 152 C.

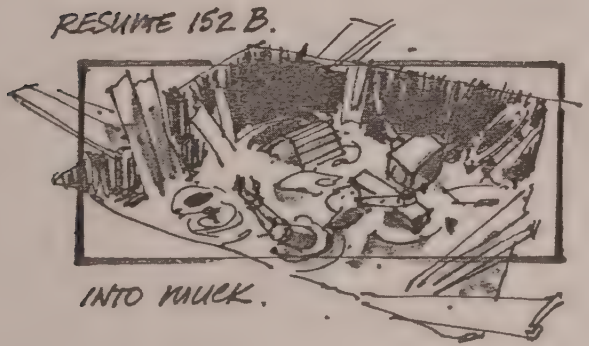


CUT TO NO. 5'S POV AS NO. 3 CRASHES...

RESUME 152 B.

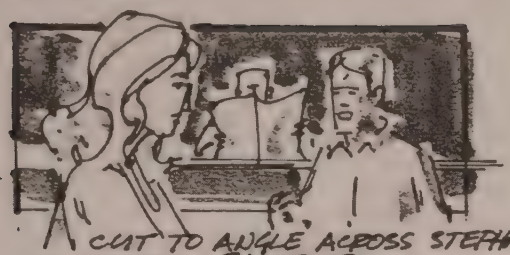
MOVE IN & DOWN

RESUME 152 B.



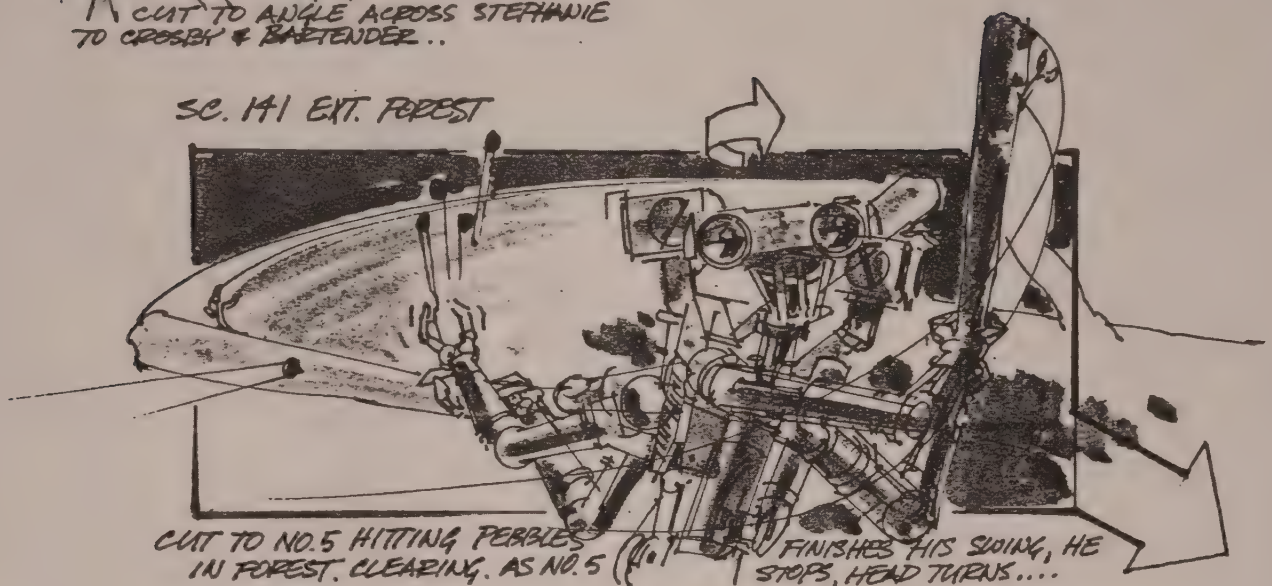
INTO MUCK.

SC. 140 C.



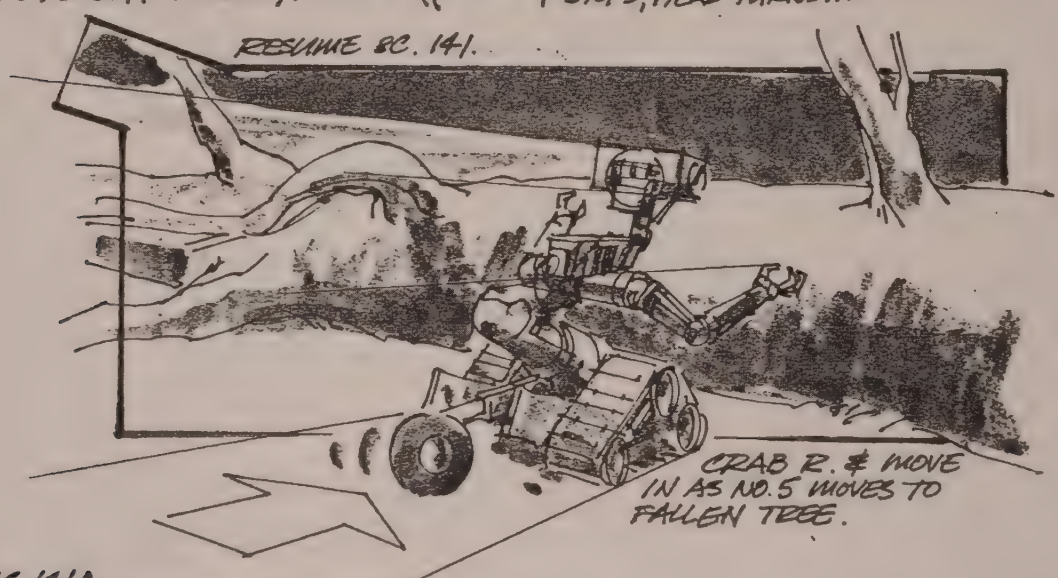
CUT TO ANGLE ACROSS STEPHANIE TO CROSBY & BARTENDER..

SC. 141 EXT. FOREST



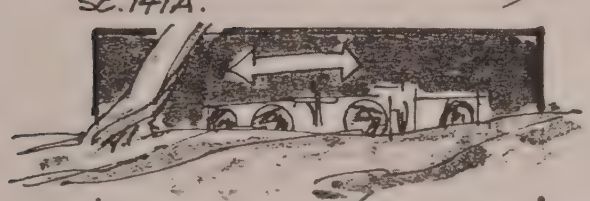
CUT TO NO. 5 HITTING PEBBLES IN FOREST CLEARING. AS NO. 5 FINISHES HIS SWING, HE STOPS, HEAD TURNS....

RESUME SC. 141.



CRAB R. & MOVE IN AS NO. 5 MOVES TO FALLEN TREE.

SC. 141A.



CUT TO REV., NO. 5 LOOKING OVER FALLEN TREE.

Short CIRCUIT
9336 W. Washington Blvd. ■ Bungalow I ■ Culver City, CA 90230

Mr. Dick Boman
175 Hume
Astoria, OR 97103

Short CIRCUIT

September 14, 1985

Dear Hume Street Neighbor:

The cast and crew of "SHORT CIRCUIT" wish to apologize for any inconvenience we may have caused you during our filming activities. Our stay here was made that much more productive and enjoyable because of your spirit of cooperation and hospitality.

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Warmest Thanks
The Cast and Crew of
"SHORT CIRCUIT"

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$ 25.00 Amount

Gift Certificate

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To _____

Present this Certificate to us for merchandise of your selection to the value of Twenty-five Dollars.

from the Cast and Crew of "Short Circuit"

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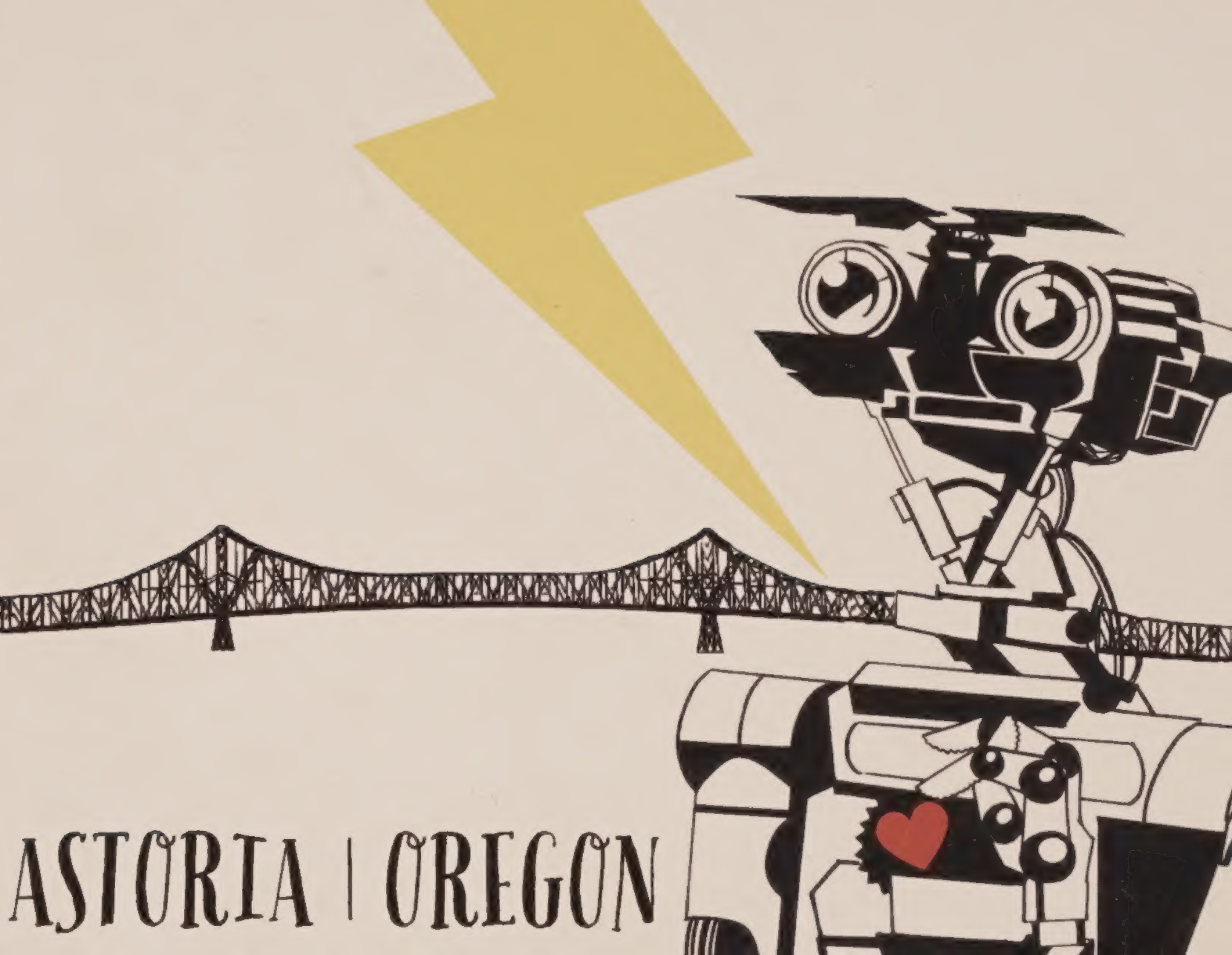
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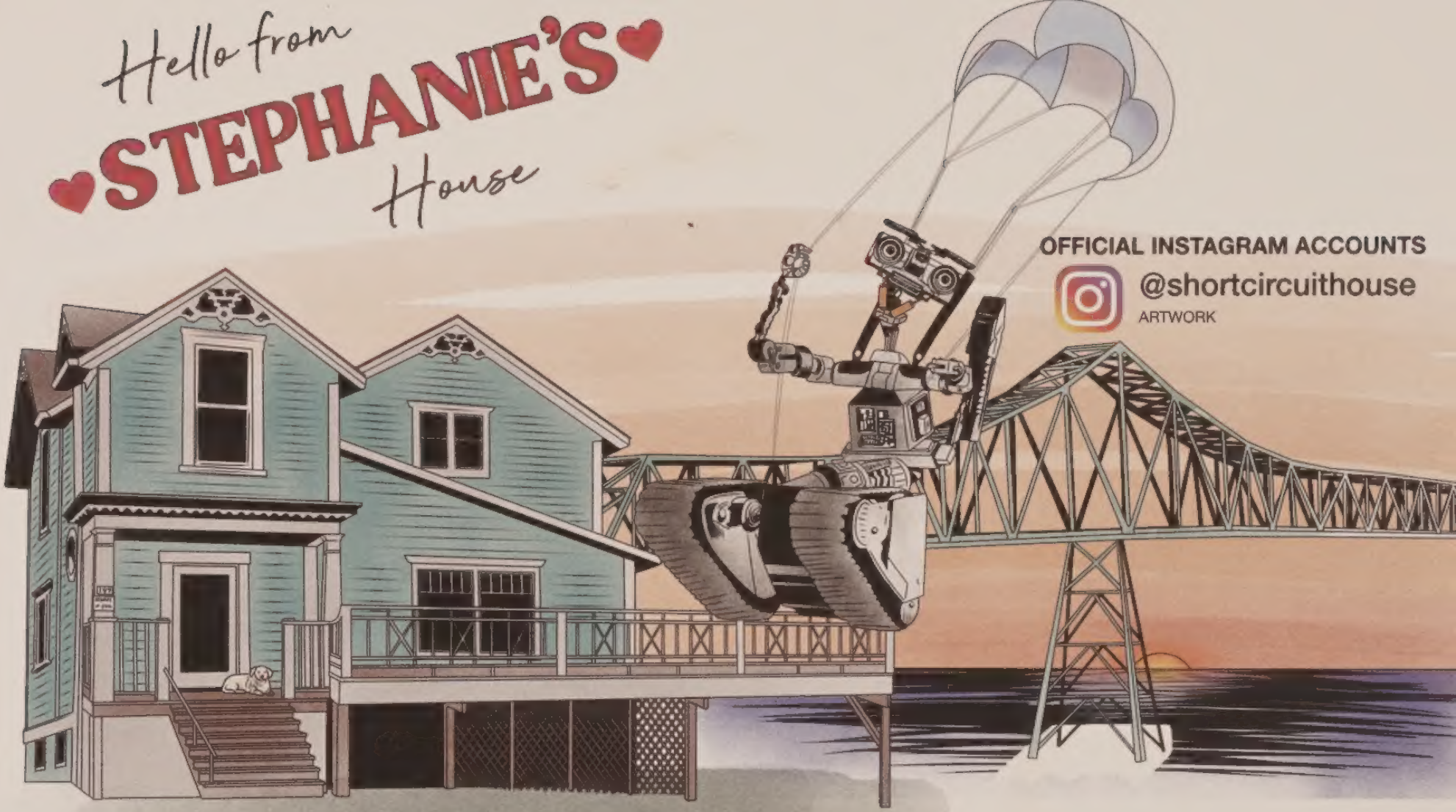
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